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MICHAEL

ELLISON

DENİZ KÜSTÜ

THE SEA-CROSSED
FISHERMAN

Total Music Theatre in Four Scenes (2016)

Libretto by **Simon Jones**

Adapted from Yaşar Kemal's novel

Deniz Küstü (1978)

SCORE (in C)

Deniz Küstü (The Sea-Crossed Fisherman) was supported and co-produced by the European Research Council (ERC) and Istanbul Kültür Sanat Vakfı (Istanbul Culture and Arts Foundation) and Istanbul Music Festival (Yeşim Güner).

This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement No 648810).

First Performances:

11 June, 2016 (two performances) Süreyya Opera House in Kadıköy, Istanbul.
Staging: Simon Jones
Choreography: Zeynep Tanbay
Video Performance and Installation: NOHlab (Candaş Şişman and Deniz Kader)
Costumes: Rojin Aslı Polat
Ensemble: Hezarfen Ensemble
Conductor: Michael Rafferty

Vocal parts sung by:

Gwion Thomas (Selim)
Robyn Allegra Parton
Louise Innes
Damian Thantrey
Adam Green

Dancers:

Evrin Akyay
Gizem Bilgen
Can Gökdoğan
Serhat Kural



European Research Council
Established by the European Commission

CAST

Vocal Roles

SELIM, a fisherman.	Baritone
NARRATOR/MENEKŞE VILLAGER/CHORUS. . .	Soprano
MENEKŞE VILLAGER/CHORUS	Mezzo-soprano
FISHERMAN/EAGLE'S OWNER/CHORUS. . .	Baritone 1
FISHERMAN/BOATMAN/CHORUS . . .	Baritone 2

Dancers

ZEYNEL, a gangster on the run/VEZİROĞLU, a Developer, DOLPHIN	Male Dancer
VILLAGER/SELIM'S DOLPHIN/MERMAID/POLICE OFFICER	Female Dancer
FISHERMAN/EAGLE/DOLPHIN	Dancer
FISHERMAN/ DOLPHIN/ POLICE OFFICER	Dancer

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Instrumentation

Flute (doubling piccolo and Alto in G)
Clarinet in Bb (doubling Bass Clarinet*)
Ney (Yıldız, Mansur and Kız Transpositions)

Kemençe

Kanun

Horn in F

Trumpet in C

Percussion (1 player):

Vibraphone (motor off)

Glockenspiel

Xylophone

Crotales (upper 8ve)

Chimes [on Bb, F#]

Asian gongs on Eb and C

4 Tom Toms

Snare Drum

Darbuka

Bendir

Ratchet

Wooden Spoons

Tambourine

Violin 1

Violin 2

Viola

Cello

Double Bass*

* Sounds an octave below written

SCORE in C

Characters (Sung):

SELIM, a fisherman:	Baritone
VILLAGER/NARRATOR/CHORUS:	Soprano
VILLAGER/CHORUS:	Mezzo-soprano
FISHERMAN/EAGLE'S OWNER/CHORUS	High Baritone/tenor
FISHERMAN/BOATMAN/CHORUS:	Baritone

Dancer Roles (4):

ZEYNEL, a gangster on the run/VEZIROĞLU, a Developer, DOLPHIN
VILLAGER/SELIM'S DOLPHIN/MERMAID/POLICE OFFICER
FISHERMAN/EAGLE/DOLPHIN
FISHERMAN/ DOLPHIN/ POLICE OFFICER

Duration: 75'

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Deniz Küstü

Scene 1: The Murder of İhsan

MP Ellison (2015-16)

Churning, tumultuous $\text{♩} = 88$

Flute

BASS CLARINET

Bass Clarinet in B \flat *

Horn in F

Trumpet in C

KIZ NEY

Ney (Kız)

Klasik Kemençe

Tune whole instrument
[G# A B C D Eb F]

Kanun

(gliss.)

GLOCK

Percussion

Selim

Soprano

Mezzo-soprano

Baritone

Baritone

Churning, tumultuous $\text{♩} = 88$

Violin 1

Violin 2

Viola

Violoncello

Double Bass*

* notated one 8ve higher than sounding

[illegible]

5 **A**

Fl. *mf*

Cl. *p* *mf*

Hn. *p* *f*

C Tpt.

Ney

Kmç

Kan. *sim. free gliss over any octave*

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 **A** *mf* *mf* *f* *mp* *f*

Vln. 2

Vla. *f*

Vc. *mf* *f* *mf* *mf*

Db. *f* *mf*

[illegible]

9

Fl.

Cl.

Hn.

C Tpt.

Ney

Kırık

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp *3* *fp* *3* *p* *mf*

p

p

mf *3* *mf* *3* *3*

mf *3* *mf* *3* *3* *f* *3* *3* *3*

sfz *3* *sfz* *mf* *f*

arco *sfz* *p* *pp* *mf* *pp*

sul pont. *mp* *f*

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmc

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

7

[illegible]

14

Fl. *mf* *p*

Cl. *mf* *p*

Hn.

C Tpt. *p*

Ney

Kırık

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *f* *fp* *fp*

Vln. 2

Vla.

Vc.

Db. *fp*

Detailed description: This page of a musical score contains measures 14 and 15. The score is for a large ensemble. Measures 14 and 15 are indicated by a '14' at the top left. The Flute (Fl.) and Clarinet (Cl.) parts have melodic lines with triplets and dynamic markings of *mf* and *p*. The Horn (Hn.) and Trumpet (C Tpt.) parts are mostly silent, with the Trumpet having a *p* marking. The Ney, Kırık, and Kanun parts have melodic lines with triplets. The Percussion (Perc.) part has a long note. The Selim, Saz (S.), and M-S. parts are silent. The Baritone (Bar.) and Double Bass (Db.) parts have melodic lines with triplets and dynamic markings of *f* and *fp*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have melodic lines with triplets and dynamic markings of *f* and *fp*. The Viola (Vla.) and Violoncello (Vc.) parts have melodic lines with triplets.

15

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mp

f

p

mf

mf

sf

arco

sfz

p

B ♩=132-144 poco meno mosso

16

Fl. *mf* *f* *ff* *f*

Cl. *p* *ff* *f*

Hn.

C Tpt. *p* *mf* *f*

Ney

Kmç

Kan. *ff* dampen all

Perc.

Selim

S.

M-S.

Bar.

Bar.

B ♩=132-144 poco meno mosso
(arco)
staccatissimo, spicc.

Vln. 1 *mf* *espress.*

Vln. 2 *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *f* *mf* *f* *pizz.*

Db. *sfz p* *pizz.*

18

Fl. *mf* *p* *en dehors* *f* *mp*

Cl. *mf* *f* *mp*

Hn. *f* *mp*

C Tpt. *f* *con sord.*

Ney *f*

Kmç *mf* *f*

Kan. *mf* *f*

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *f* *mp* *f* *p* *f* *mf* *p* *f* *mf*

Vln. 2 *p* *f* *fp* *f* *mf* *p* *mf*

Vla. *p* *f* *sfz* *p* *mf* *f* *mf* *p*

Vc. *pizz.* *(arco)* *sfz* *p* *mf* *f* *mf*

Db. *sfz* *mf* *p*

28

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmeç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mur-der_ here_ a dus-ty blast from_ the mad

mad_ south [a] - Wind_ Zey-nel ap-pears on the thres - hold

mad_ south [a] - Wind_ Zey-nel ap-pears on the thres - hold

mad_ south [a] - Wind_ Zey-nel ap-pears on the thres - hold

mad_ south wind

(arco)

D

138-144

35 *breathy* $\text{♩} = 66$ Broadly

Fl. *mf*

Cl. *sfz sfz sfz sfz*

Hn. *f* *mp* senza sord.

C Tpt. *f* *mp*

Ney

Kmç

Kan.

Vib. *f* *f sfz* *f sfz* with bass drum mallet

Selim

S. *f* *fp* *mp* *f* *mp*
a gun in his hand in our qui-et cof-fee house

M-S. *f* *fp* *mp* *f* *mp* *f*
a gun in his hand in our qui-et cof-fee in our qui-et cof-fee house

Bar. *f* *fp* *mp* *f* *mp* *p* *mf* *mf* *mf*
his hand in our qui-et cof-fee house a gun a gun in his

Bar. *f* *f* *f*
a gun in his a gun in his hand

Vln. 1 $\text{♩} = 66$ Broadly *p* *f* *sfz* *sfz* *p* *mf* *fmp* *f*

Vln. 2 *f* *sfz* *sfz* *sfz* *sfz* *p* *mf* *fmp* *f*

Vla. *mf* *f* *sfz* *sfz* *sfz* *sfz* *p* *mf* *mf*

Vc. *mf* *f* *sfz* *sfz* *sfz* *sfz* *p* *mf* *fmp* *f*

Db. *mf*

41

Fl. *sf* *fp* *mf* *sfz* *f*

Cl. *sf* *fp* *sfz* *p*

Hn. *fp* *sfz* *p*

C Tpt. *fp* *sfz* *con sord.* *mf*

Ney *mf* *p*

Kmç *mf* *p*

Kan. *mf* *p*

Vib.

Selim

S. *mf* *p* *f*
mur-der here mur-der he points at the gang-ster lh - san

M-S. *mf* *p* *f*
here in Me-nek-se here mur-der here he points at the gang-ster lh - san

Bar. *mf* *p* *f*
hand mur-der mur - der here he points at the gang-ster lh - san

Bar. *mf* *p* *f*
here in Me-nek-se mur - der here he points at the gang-ster lh - san lh - san

Vln. 1 *sf* *fp* *mf*

Vln. 2 *p* *sf* *fp* *mf* *sfz* *f*

Vla. *p* *sf* *f* *mf* *sfz* *f*

Vc. *f* *mf* *sfz* *f*

Db. *mf* *p* *sfz*

49

Fl. *p* *f* *f* *f* (T) *p*

Cl. *p* *f* *f* *f*

Hn. *fp* *fp* *f* *f* arco

C Tpt. *f* *f*

Ney *f* *p*

Kmç *f* *p*

Kan. *f* *p*

Vib. [VIB] *secco* *sfz*

Selim

S. *fp* *fp* *fp* *sfz* *f* *mp*
and fi - [y] res shot shot af-ter shot shot af-ter shot lh - san

M-S. *fp* *fp* *fp* *sfz* *f* *mp*
and fi - [y] res shot af-ter shot shot af-ter shot af-ter shot lh - san

Bar. *fp* *fp* *fp* *sfz* *f* *mp*
and fi - [y] res shot shot af-ter shot shot lh - san

Bar. *fp* *fp* *fp* *sfz* *f* *mp*
and fi - [y] res shot shot af-ter shot af-ter shot lh - san

Vln. 1 *fp* *fp* *fp* *sfz* pizz. *f* *sfz* *mp*

Vln. 2 *fp* *fp* *fp* *sfz* pizz. *mf* *f* *sfz* *mp*

Vla. *fp* *fp* *fp* *sfz* pizz. *mp* *f* *sfz* *mp*

Vc. *fp* *fp* *fp* *sfz* pizz. *p* *f* *sfz* *mf* *mp*

Db. pizz. *f* *mf* *p*

56

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ut - ters a [p]ier - cing [sc]ream mur der mur der

ut-ters a pier - cing [sc]ream mur der mur der

ut - ters a mur der mur der

ut-ters a mur der mur der

$\text{♩} = 80$ poco rit. $\text{♩} = 66$

61 **E** Più mosso ♩=138-144 **F** $\text{♩}^{\text{3}} = 88-80$

Fl. *f* *fp* *f*

Cl. *f* *mf* *f* *p*

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S. *mf* *f*
sei-zes Zey - nel_ wren-ches the gun

M-S. *mf* *f*
Fi - sher Se - lim springs_ up Zey - nel_ wren-ches the gun from his hand

Bar. *mf*
sei-zes Zey - nel_

Bar.

Vln. 1 **E** Più mosso ♩=138-144 **F** $\text{♩}^{\text{3}} = 88-80$
f *sfp* *f* *sffz*

Vln. 2 *f* *sfp* *f* *sffz* *cresc.* *3* *3*

Vla. *fp* *cresc.* *3* *3*

Vc. *fp* *3* *mp* *cresc.* *3* *3*

Db. *fp* *mp* *f* *p*

poco rit. a tempo $\text{♩} = 132$ ($\text{♩} = 66$) $\text{♩} = \text{♩}$ ($\text{♩} = 88-84$) $\text{♩} = \text{♩}$ ($\text{♩} = 132$)

65

Fl. *sfz* *sfz* *sfz* *con. gliss.* *f*

Cl. *f* *sfz* *sfz* *f*

Hn. *f* *sfz* *ff* *f*

C Tpt. *f* *sfz* *ff*

Ney

Kmç

Kan.

Vib. *sfz* *ff* [VIB] [BENDIR]

Selim

S. *f* *ff* *5:3*
mur-der mur der right [p]oun - ding a - way like a sledge-ham-mer

M-S. *f* *ff* *5:3*
mur - der here right poun - ding a - way like a sledge-ham-mer

Bar. *f* *ff* *5:3*
left hand at his throat poun - ding a - way like a sledge-ham - mer

Bar. *p* *smooth legato*
poun - ding a - way like a

poco rit. a tempo $\text{♩} = 132$ ($\text{♩} = 66$) $\text{♩} = \text{♩}$ ($\text{♩} = 88-84$) $\text{♩} = \text{♩}$ ($\text{♩} = 132$)

Vln. 1 *f* *sfz* *sfz* *sfz* *ff* *mf* *ff*

Vln. 2 *f* *sfz* *sfz* *f* *mp* *ff* *mp* *ff*

Vla. *f* *sfz* *sfz* *ff* *mp* *ff* *mp* *ff*

Vc. *sfz* *sfz* *sfz* *ff* *mp* *ff* *mp* *ff*

Db. *sfz* *sfz* *sfz* *ff* *con. gliss.* *pizz.*

[illegible]

[illegible]

92

Fl. *f* *mp* *mf*

Cl. *f* *mp*

Hn. *f*

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S. *f* *mf* *f*
take this he his-ses [s] in Zey-nel's face a - gain and a - gain

M-S. *time* *f* *mf* *f*
time take this he his-ses [s] in Zey-nel's face a -

Bar. *f* *f*
take this he his-ses [s] spits in Zey-nel's face a - gain and a -

Bar. *f* *f*
take this he his-ses [s] and spits in Zey-nel's face a -

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *mf* *f*

Db. *mf* *pizz.*

104

Fl.

p

f

mf

Cl.

mp

ff

Hn.

p

f

C Tpt.

Ney

sweeping, espressivo

f

Kmc

sweeping, espressivo

f

Kan.

sweeping, espressivo

f

sim-free gliss over any octave

Vib.

f

GLOCK

Selim

ff

S.

road

ff

M-S.

road

cresc. poco a poco

mp

Bar.

blind to the waves cras - hing o-ver the as phalt

Bar.

I

Vln. 1

sweeping, espressivo

ff

mfp

mfp

Vln. 2

ff

p

Vla.

sweeping, espressivo

f

ff

f

Vc.

p

ff

mf

f

mf

Db.

mf

ff

f

mf

108

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mf*

mf

f

p

con sord.

mf

f

f *mp* *f*

p

f

mf

fp *f* *mf* *f*

f *mf* *f*

pizz. arco

110

Fl.

Cl.

Hn.

C Tpt.

Ney

Kırık

Kan.

Vib.

Saz

M-Saz

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

29

[illegible]

115

Fl. *mf*

Cl. *mf*

Hn. *mf*

C Tpt. *mp*

Ney

Kmç

Kan.

Vib. *mf* *mf*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *f*

Vln. 2

Vla.

Vc. *f*

Db. *fp*

116

Fl. *mf*

Cl. *mf p*

Hn.

C Tpt. *p*

Ney *p*

Kmç *p*

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *f*

Vln. 2 *f*

Vla. *p*

Vc. *f*

Db. *fp*

The musical score for page 33, measures 116-119, features a variety of instruments and vocal parts. The Flute (Fl.) and Clarinet (Cl.) parts are prominent in the upper register, with the Flute playing a melodic line marked *mf* and the Clarinet playing a similar line marked *mf p*. The C Trumpet (C Tpt.) part is marked *p*. The Ney and Kırık parts are marked *p* and feature triplets. The Kanun part is marked *p*. The Vibraphone (Vib.) part is marked *p*. The Selim part is marked *p*. The Soprano (S.) and Mezzo-Soprano (M-S.) parts are marked *p*. The Baritone (Bar.) part is marked *p*. The Violin 1 (Vln. 1) part is marked *f*. The Violin 2 (Vln. 2) part is marked *f*. The Viola (Vla.) part is marked *p*. The Violoncello (Vc.) part is marked *f*. The Double Bass (Db.) part is marked *fp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

117

Fl.

Cl.

mf

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

mp

f

p

mf

mf

Vla.

Vc.

sfz

arco

Db.

sfz

p

Detailed description of the musical score: The score is for a large ensemble. Measures 117-120 are shown. Flute (Fl.) has a whole rest in measure 117. Clarinet (Cl.) plays a melodic line in measures 117 and 119, marked *mf*. Horn (Hn.) has a whole rest in measure 117. C Trumpet (C Tpt.) plays a triplet of eighth notes in measures 117 and 119. Ney, Kırık, and Kanun have whole rests in measure 117. Vibraphone (Vib.) and Selim have whole rests in measure 117. Soprano (S.), Mezzo-Soprano (M-S.), Baritone (Bar.), and Bass (Bar.) have whole rests in measure 117. Violin 1 (Vln. 1) has a whole rest in measure 117. Violin 2 (Vln. 2) has a whole rest in measure 117. Viola (Vla.) has a whole rest in measure 117. Violoncello (Vc.) plays a melodic line in measures 117 and 119, marked *sfz*. Double Bass (Db.) has a whole rest in measure 117. In measure 118, Vln. 1 enters with a triplet of eighth notes, marked *mp*. Vln. 2 enters with a triplet of eighth notes, marked *p*. Vc. continues its melodic line, marked *sfz*. In measure 119, Vln. 1 continues its melodic line, marked *f*. Vln. 2 continues its melodic line, marked *mf*. Vc. continues its melodic line, marked *sfz*. In measure 120, Vln. 1 has a whole rest. Vln. 2 has a triplet of eighth notes, marked *mf*. Vc. has a triplet of eighth notes, marked *sfz*. Db. has a whole rest. The score ends with a *p* dynamic marking at the bottom right.

118

Fl. *mf* *f* *ff* *f*

Cl. *p* *ff* *f*

Hn.

C Tpt. *p* *mf* *f*

Ney

Kmç

Kan. *dampen all*

Vib.

Selim

S.

M-S.

Bar.

Bar.

(arco) *staccatissimo, spicc.*

Vln. 1 *mf* *espress.*

Vln. 2 *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *f*

Db. *sfz p* *pizz.*

120

Fl. f

Cl. f secco

Hn. mf secco, harmon mute

C Tpt. f

Ney f

Kmç

Kan. f secco, percussive muffling

Vib. f VIBRAPHONE hard mallets, secco

Selim

S.

M-S.

Bar.

Bar.

ord. secco

Vln. 1 f pizz.

Vln. 2 f arco

Vla. f arco

Vc. f pizz. arco

Db. f arco

124 *secco*

Fl. *f* *ff* *sffz* *f*

Cl. *ff* *sffz*

Hn. *ff* *sffz*

C Tpt. *f* *ff* *sffz*

Ney *f*

Kmç *f*

Kan. *p* *fp*

Vib. *f* *ff* *f*

Selim

S. *ff* *3* Zey-nel was cra - zy

M-S. *ff* *3* Zey-nel was cra - zy

Bar. *ff* *3* 'Bas- tard!' 'what-e-ver did i do to that bas - tard Selim that

Bar.

Vln. 1 *arco, secco* *f* *ff* *sffz* *ord.*

Vln. 2 *arco, secco* *f* *ff* *sffz* *ord.* *p* *fp*

Vla. *ff* *sffz* *ord.* *p* *fp*

Vc. *ord. secco* *f* *ff* *sffz* *ord.*

Db. *pizz.* *arco* *sffz* *sffz* *sffz* *p*

128

Fl. *ff* *secco* *mp* *ff*

Cl. *ff* *sfz mp* *ff* *p*

Hn. *ff* *sfz* *ff* *p*

C Tpt. *ff*

Ney

Kmç

Kan. *ff*

Vib. *ff* *SNARE* *RATCHET* *ff*

Selim

S. *f* he shou-tered

M-S. *f* he shou-tered

Bar. *ff* he should treat me like that? 'Tell me speak Damn you!

Vln. 1 *ff* *ff*

Vln. 2 *ff* *sfz mp* *ff*

Vla. *ff* *ff*

Vc. *ff* *sfz* *ff*

Db. *pizz.* *arco* *ff*

133

con sord.

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

ff

p

ff

espress.

mf 3

espress.

mf 3

louré (mezza di voce)

p

louré (mezza di voce)

p

louré (mezza di voce)

p

louré (mezza di voce)

p

take it ea - sy Zey - nel take it ea - sy Zey - nel

take it ea - sy Zey - nel take it ea - sy take it ea -

just be-cause I'm hol-ding a gun you shit in your pants

take it ea - sy

take it ea - sy take it ea - sy

152

Fl. *mf* *mf* *mf* *fmp*

Cl. *ff*

Hn. *mf* *f*

C Tpt. *mf* *f*

Ney *f* *mf*

Kmç *f* *mf* *f*

Kan. *mf* (trem.) *f*

Vib.

Selim

S. nel

M-S. *ff*
he said to my face, "Bro-ther, aren't I hu-man too? did'n't a wo-man give birth to me like all of you?"

Bar.

Bar.

Vln. 1 *f* *f mf* *fp* *fp*

Vln. 2 *mf* *fp* *fp*

Vla. *f mf* *f mf* *fp* *fp*

Vc. *f mf* *f mf* *p* *cresc.*

Db. *f mf* *ff* *ffmp* *f*

158 $\text{♩} = 66$ SV molto sost.

Fl. *f* *fff* *f* *p* *mp* *pp* *sfz* *sffz* *ff* *mf* *<*

Cl. *f* *fff* *p* *mp* *pp* *pp* *sfz* *sffz* *ff* *>*

Hn. *f* *fff* *f* *p* *mp* *pp* *sfz* *sffz* *ff* *mf* *<*

C Tpt. *f* *fff* *f* *p* *mp* *pp* *sfz* *sffz*

Ney *f* *fff* *p* *mp* *pp*

Kmç *f* *fff* *p* *mp* *pp*

Kan. (trem.) *ppp* *fff* *p* *mp* *pp*

Vib.

Selim

S.

M-S. *mf* Se lim *f* that

Bar. *f* Bas- tard!

Bar. *f* mur-der-er

Vln. 1 *f* *fff* *fpp* *p* *mp* *pp* *sfz* *sffz* *ff* *mf* *<*

Vln. 2 *f* *fff* *fpp* *p* *mp* *pp* *sfz* *sffz* *ff* *mf* *<*

Vla. *f* *fff* *fpp* *p* *mp* *pp* *pp* *sfz* *sffz* *ff* *mf* *<*

Vc. *f* *fff* *fpp* *p* *pp* *sfz* *sffz* *ff* *mp*

Db. *fff* *fpp* *p* *mp* *pp* *sfz* *sffz* *ff* *mp*

senza sord. molto sost.

senza sord. molto sost.

senza sord. molto sost.

senza sord.

senza sord.

169

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff *mf*

ff *mf*

f

Ve - zir-oğ-lu paid them both

Why did-n't Se-lim tie Zey-nel up

f

it was all a put-up job

Ve-zir - oğ-lu Ve-zir-oğ-lu paid them both

sfz *sfz* *ff* *3* *6*

sfz *sfz* *ff* *3* *6*

sfz *sfz* *ff* *3* *6*

sfz *sfz* *mp* *ff* *f*

sfz *sfz* *mp* *f*

174

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

MANSUR NEY

p

3

Why did he spit on him?

he was a - fraid

and hand him o-ver

to the po- lice?

Why did he spit on him?

you

to the po- lice?

Why did he spit on him?

he was a - fraid

mf

3

mf

mf

p

f

p

180

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

he was a - fraid he's a -raid of things the dark the grave-yard e-ven of him - self

should-n't be de-ceived by his high and migh-ty airs

he was a - fraid

he

fp *fp* *fp* *mf*

fp *fp* *fp* *mf* *f* *p*

fp *fp* *fp* *mf*

f *p* *f* *p*

185 **M**

Fl. *mf* *cresc. poco apoco*

Cl. *mf* *cresc. poco apoco*

Hn. *p* *cresc. poco apoco*

C Tpt. *p* *cresc. poco apoco*

Ney *p* *cresc. poco apoco*

Kmç *p* *cresc. poco apoco*

Kan. *p* *cresc. poco apoco*

Vib.

Selim

S.

M-S. *mp* he'll kill him-self one day be-cause of that fear

Bar. *p* he'll kill him-self one day be-cause of that fear

Bar. *mf* eats on ly bread and the small fry of his catch____ he'll

M

Vln. 1

Vln. 2

Vla. *f* *p* *p* *cresc. poco apoco*

Vc. *p* *cresc. poco apoco*

Db.

195 *to alto flute*

ALTO FLUTE

Fl. *sfz*

Cl. *sfz*

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S. *f*
self who knows?

Bar. *mp*
self where can he be hi-ding it?

Bar. *ff* *ad lib.*
a man who's got heaps of mo-ney... that he does-n't put in the bank un-der the Sea_____

Vln. 1 *f* *arco* *sfz* *ad lib.*

Vln. 2 *f* *arco* *sfz* *f*

Vla. *f* *arco* *sfz* *f*

Vc. *sfz*

Db.

O

♩=54 pulsating, sostenuto
poco accel

51

199

Fl. *ppp*

Cl. *ppp*

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib. *VIB* soft mallets *ppp* med mallets *ppp*

S.

M-S. *pp* brooding, whispering, sostenuto *mf p dim.* *pp* *pp*
Se - lim's the one Se - lim's to blame Se - lim Se - lim's to blame Se-lim's the one Se -

Bar. *pp* brooding, whispering, sostenuto *cresc. poco a poco* *mf p dim.* *pp* *cresc. poco a poco*
Se-lim's the one Se - lim's the one Se - lim's to blame Se - lim's to blame Se - lim's the one Se - lim's to blame Se-lim's to blame Se

Bar. *pp* brooding, whispering, sostenuto *cresc. poco a poco* *mf p dim.* *pp* *cresc. poco a poco*
Se-lim's the one Se-lim's to blame Se - lim's the one Se - lim's to blame Se - lim's to blame Se - lim's the one Se - lim's to blame Se-lim's the one Se -

Vln. 1

Vln. 2 (con sord.) *pp*

Vla. senza sord. *pp* *mf p dim.* *pp*

Vc. senza sord. *pp* *cresc. poco a poco* *mf p dim.* *pp* *cresc. poco a poco*

Db. *pp* *cresc. poco a poco* *mf p dim.* *pp* *cresc. poco a poco*

♩=54 pulsating, sostenuto
poco accel

♩=66

♩=54 poco accel

♩=66

203

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

soft mallets

pp

mf *> pp*

pp *f* *3*

mp *> pp* *>* *5* *> sim.* *cresc. poco a poco* *5* *5* *mp* *<* *5* *5*

mp *> pp* *>* *5* *> sim.* *cresc. poco a poco* *5* *5* *mp* *<* *5* *5*

mp *> pp* *>* *5* *> sim.* *cresc. poco a poco* *5* *5* *mp* *<* *5* *5*

mp *> pp* *>* *5* *> sim.* *cresc. poco a poco* *5* *5* *mp* *<* *5* *5*

senza sord. *5* *5* *mp* *<*

senza sord. *5* *5* *mp* *<*

mp *> pp* *>* *5* *> sim.* *cresc. poco a poco* *5* *5* *mp* *<* *5* *5*

mp *> pp* *>* *5* *> sim.* *cresc. poco a poco* *5* *5* *mp* *<* *5* *5*

mp *> pp* *cresc. poco a poco* *mp*

si - lent - ly i [c] - ursed the whole world

lim's to blame Se - lim's the one Ve - zir oğ - lu has paid hin off not Zey - nel, Se - lim's the one to - blame, Se - lim's the one

lim's to blame Se - lim's the one Ve - zir oğ - lu has paid hin off not Zey - nel, Se - lim's the one to blame, Se - lim's the one

lim's to blame Se - lim's to blame

senza sord.

senza sord.

206

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmeç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

if men were not such co-wards could they e-ver be so cruel chea-ting killing en-sla-ving

Se-lim's the one to blame

Se-lim's the one to blame

to blame

(♩.=♩)
♩=76

f *ff* *fff* *sfz* *ff* *ff*

[illegible]

219 poco accel . . .

Fl. *f* *f*

Cl. *f* *f*

Hn. *f*

C Tpt.

Ney

Kmç

Kan.

Vib. *f*

Selim

S. *sfz* *mp* *p* *semplicé, dolce*
 so in sen-si-ble to the earth un-der their feet to the stars the streams the high moun-tain peaks

M.S. *f* *p* *cresc. poco a poco*
 one Se - lim Se - lim's to blame Se - lim's the one Se - lim's with Ve - zir - oğ - lu now Se -

Bar. *f* *p* *cresc. poco a poco* *mf*
 lim - Se - lim's to blame Se - lim the one he

Bar. *f* *p* *cresc. poco a poco* *mf*
 lim Se - lim Se - lim's to blame Se - lim's the one Se - lim's with Ve - zir - oğ - lu now Se -

Vln. 1 *f* *f* *sfz*

Vln. 2 *f* *f* *sfz* *p* *cresc. poco a poco* *pp* *mf*

Vla. *f* *f* *sfz* *pizz.* *arco* *cresc. poco a poco* *mf*

Vc. *f* *f* *p* *p* *cresc. poco a poco* *mf*

Db. *f* *p* *p* *cresc. poco a poco* *mf*

poco accel . . .

[illegible]

[illegible]

239

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M.S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

MANSUR NEY

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

mf *f* *f* *mp*

Fi-she Se-lim he's al - ways been kind to me.

pp *cresc.*

Se - lim's the one Se - lim's

pp *cresc.*

Se lim's to blame Se - lim's the one Se - lim's

pp *cresc.*

Se lim's to blame Se - lim's the one Se - lim's

pp *f* *p*

pp

poco a c c e l - - - - - Molto Rit.

Scene 2: Selim and the Dolphins

Sweeping $\text{♩} = 88$ **A**

Flute

Bass Clarinet in B \flat *

[Bass Clarinet]

mf

Horn in F

Trumpet in C

KIZ Ney

singing, espressivo

f

Klasik Kemeçe

singing, espressivo

f

Kanun

singing, espressivo

sim. free gliss over any octave

Percussion

Selim

Soprano

Mezzo-soprano

Baritone

Baritone

Sweeping $\text{♩} = 88$ **A**

Violin 1

f

mp

f

Violin 2

f

Viola

f

mf

f

Violoncello

f

Double Bass*

f

62

Fl. *mf* *fp* *fp*

B. Cl. *mf*

Hn. *mf p*

C Tpt.

Ney

Kmç

Kan.

Perc. *mf* [VIB]

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *mp* *f*

Vln. 2 *mp* *mf* *mf* *ff*

Vla. *f* *f*

Vc. *sfz* *mf* *f*

Db. *sfz* *p*

This musical score is for the piece "The Wind" by John Williams, from the soundtrack of the movie "The Untouchables". The score is written for a large ensemble of instruments, including a woodwind section (Flute, Clarinet, Horn, Trumpet), a string section (Violin, Viola, Violoncello, Double Bass), and a variety of Middle Eastern instruments (Ney, Kemeç, Kanun, Percussion, Selim). The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is characterized by its melodic lines, often featuring triplets and dynamic markings such as *mf*, *fp*, *f*, and *mp*. The score is divided into two systems, with the first system covering measures 1 through 10 and the second system covering measures 11 through 20. The instruments are arranged in a standard orchestral layout, with the woodwinds and strings in the upper staves and the Middle Eastern instruments and percussion in the lower staves. The score is written in a clear and legible style, with a focus on the melodic and harmonic lines of the music.

6

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

p

fmf

f

p

mf

p

f

f

fp

fp

fp

fp

quasi gliss.

mp

mp

GLOCKENSPIEL

mp

p

p

f

mp

f

p

f

f

7

Fl. *p* *mf* *mp*

B. Cl. *sfz* *mf* *f* *p*

Hn.

C Tpt. *f*

Ney *mf* *fp* *fp*

Kmç

Kan. *mp*

Perc. *mp*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *mf* *f* *mp*

Vln. 2 *mf* *f* *mp*

Vla. *mf* *fp* *fp* *5*

Vc. *mf* *f* *mp*

Db. *sfz* *p*

9

Fl. *mp*

B. Cl. *p* 3 3

Hn.

C Tpt. *p* 3 3

Ney *f* 3

Kmeç *f* 3

Kan. *f* 3

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *pp*

Vln. 2

Vla. 3 5

Vc. *molto sost.* *f* 3

Db.

68

B *staccatissimo, breathy*

Fl. *p* *marcato molto, staccatissimo*

B. Cl. *mp* *p*

Hn.

C Tpt. *mp*

Ney *p*

Kmç *p*

Kan.

Perc. *pp*

Selim

S.

M-S.

Bar.

Bar.

B

Vln. 1 *pp*

Vln. 2 *pp* *pizz.* *mf*

Vla. *f*

Vc.

Db.

[illegible]

70 *molto sost.* *breathy and slightly random overblowing at 12th*

Fl. *mf* *f* *p* *mf*

B. Cl. *mf* *f* *p* *mf*

Hn. *p* *f* *mf*

C Tpt. *p* *mf* *mf*

Ney *f*

Kmç *f*

Kan. *f*

Perc. *f* GLOCKENSPIEL

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *<> f fp* *<> f fp* *p <> fp* *<> f f* *pp <> mfp* *<> f fp* *p <> fp* *<> f fp*

Vln. 2 *pp <> fp* *<> f fp* *p <> fp* *<> f f* *pp <> mfp* *<> f fp* *p <> fp* *<> f fp*

Vla. *pp <> fp* *<> f fp* *p <> fp* *<> f fp* *pp <> mfp* *<> f fp* *p <> fp* *<> f fp*

Vc. *mp* *f* *mf* *p* *f*

Db. *mp* *f* *mf* *p* *f*

[illegible]

[illegible]

[illegible]

29

Fl. *p* *sub.* *pp*

B. Cl. *p* *sub.* *pp* Bass Clarinet

Hn. *pp*

C Tpt.

Ney

Kmç

Kan. *f* *p* *f* *mp* *fp* *f*

Perc.

Selim *mf* *p* *f* *mp* *fp* *f*

three times i've missed him [m] but I'll bag him yet a ki-lo of sword-fish

S.

M-S.

Bar.

Bar.

Vln. 1 *pp*

Vln. 2 *f* *pp*

Vla. *pp* *f* *p* *sf* *pp*

Vc. *pp* *pp* *p* *pp*

Db. *pp* *p* *pp*

35

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *sf* *mp* *f* *fp* *f* *mp* *f*

pizz. *mf* *f* *pizz.* *arco* *p* *f* *pizz.* *arco* *p* *mp* *pizz.* *arco* *p* *mp*

is worth a hun dred and fif - ty li - ra i'll take him straight to the Hil-ton ho - tel__

to B♭ Cl.

40

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Clarinet in Bb

Mansur Ney

Glock

Vib.

and if they won't pay the price I'll go to the Sheraton [n]

f *p* *pp* *p* *mf*

f *pp* *f* *espress.* *p* *f* *p* *f*

mf *f* *p* *mf* *f* *p*

con port. *fp* *f* *mf* *f* *p*

ff sfz *mf* *pp* *f* *p*

ff sfz *pp* *f* *p*

45 **F** 77

Fl. *pp* *f* *f* *p* *mf* *p*

B. Cl. *p* *f* *p* *p*

Hn.

C Tpt. *mp*

Ney

Kmç

Kan.

Perc.

Selim *f* *mp* *fp* *mf*
look look! did you see it

S.

M-S.

Bar.

Bar.

Vln. 1 *pp* *p* *fp* *f* *p*

Vln. 2 *pp* *f* *p*

Vla. *fp* *mf*

Vc. *mf*

Db. *f*

48

Fl. *mf* *pp* *p* *p* *f* *p* *f*

B. Cl. *mf* *p* *mf* *p* *p* *f* *p* *f* *p*

Hn. *mf* *pp*

C Tpt.

Ney *p* *f*

Kmç *p* *f*

Kan. *f* *mp*

Perc.

Selim *mf* *f*

a [w] - ierd light

S. *mf* Spoken: 5 what's that?

M-S.

Bar. *mf* Spoken: 5 what's that?

Bar. *mf* Spoken: 5 what's that?

Vln. 1 *mf* *pp* *ppp* *p* *mf* *f*

Vln. 2 (tr) *ppp* *p*

Vla. (tr) *mf* *p* *f* *p*

Vc. *p* *pp* *p* *mf* *p* *f*

Db. *p* *pp*

52

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

f

p

fp

< f

p

f

p

pp

f

pp

mf

p

f

mf

ff

it al-ways comes at this time— as though it had ne - ver been

langourously

p

mf

fp

f

p

mf

fp

f

p

mf

fp

f

p

55 $\text{♩} = 126$

G $\text{♩} = 84$ a tempo

Fl. f p $p <$

B. Cl. f p p

Hn. p mp p

C Tpt. p mp p

Ney f p

Kmç p

Kan. f p

Perc. mp p

Selim f $[n]$ f volatile 5 a light a man can see o - ly

S.

M-S.

Bar.

Bar.

Vln. 1 f p f p f mp $<$ fp

Vln. 2 f p pp

Vla. f p f f 6 p tr

Vc. f p fp

Db. f p fp

$\text{♩} = 126$

G $\text{♩} = 84$ a tempo *espress.*

58

Fl. *mf* *pp* *p* *p*

B. Cl. *mf* *p* *mf* *p*

Hn. *mf* *pp*

C Tpt. *espress.* *p*

Ney *p* *mf*

Kmç *p* *mf*

Kan. *p* *mf*

Perc.

Selim *f* *mp* *f*
with his_ [b] lood

S.

M-S.

Bar.

Bar.

Vln. 1 *f* *mf* *p* *mf* *p* *f* *<f*

Vln. 2 *mp* *pp* *mf* *p* *mf* *p* *p*

Vla. *flautando* *p* *mf* *p* *f* *3* *3* *3* *3*

Vc. *en dehors* *f* *<f*

Db. *pizz.* *arco*

61

H

Fl. *p* *f* *pp*

B. Cl. *pp* *f* *pp*

Hn. *mf* *p* *cresc. poco a poco*

C Tpt. *mf* *5* *5*

Ney *fp*

Kmç *fp*

Kan. *fp*

Perc. *f* *p* *VIB* *Glock* *p* *cresc.*

Selim *p* *3* *cresc.*

S. *on ly just to -*

M-S.

Bar.

Bar.

Vln. 1 *mp < fp* *f* *H*

Vln. 2 *3* *p* *3*

Vla. *mp < fp* *f*

Vc. *p*

Db. *p*

[illegible]

69

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *p* *p* *f* *p*

p *f* *p*

(gliss.-with fingers)

play from these pitches freely

no-ther year you'll blend with the light it'll fill you with joy set the blood ting-ling

arco *mf* *mf* *mp* *mp*

mf *mf* *mf*

74 $\text{♩} = 126$

Fl. *mf* *fp* *f* *p* *p*

B. Cl. *fp* *f* *p* *p*

Hn. *p* *p* *mp* *p*

C Tpt. *p* *mp* *p*

Ney *f* *p*

Kmç *f* *p*

Kan. *p*

Perc. *f* *mf* *p*

Selim in your veins

S. -

M-S. -

Bar. -

Bar. -

Vln. 1 *f* *mf*

Vln. 2 *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *p* *mf* *p*

Db. *f* *p* *mf* *p*

[illegible]

[illegible]

[illegible]

92

Fl. *pp*

B. Cl. *pp* *p* *mf-p* *p* *mf* *p*

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim *p* *f* *p* *f* *p*
 he got a-way next time we'll take him to the Hil - ton

S.

M-S.

Bar.

Bar.

Vln. 1 *p* *mf*

Vln. 2 *pp*

Vla. *mf* *p*

Vc. *p* *mf* *p*

Db. *p*

100

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kırık

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp *7* *ff*

f mp *f mp* *f mp*

f mp *f mp* *f mp*

p *mf*

mp *7* *f* *p*

en dehors *f* *mf* *5* *f* *5*

6 *mf* *> p* *3*

3 *f* *mp* *6* *f* *5*

f mp *f mp* *f mp*

J

107

Fl.

p 5 6 *mf*

tr

91

B. Cl.

pp 5 *f*

Hn.

3 6 5 3 3

f *mp* *f*

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

J

Vln. 1

5 6 6 6 7

p *mf* *mf* > *p* *mf* *mp*

Vln. 2

6 6 6 7

mf > *p*

Vla.

Vc.

fp

Db.

fp

K ♭=54 Deeply resonant,
pure tunings
Segâh on F# (pure overtone thirds above D)

114

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Segâh on F#)

(Segâh on F# [B])

p

mp (pure overtone thirds above D)

I had a dol-phin friend once

K ♭=54 Deeply resonant,
pure tunings

pizz.

pp

p

p

[illegible]

130

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mf* *p* *mf* *pp*

f

pa - ra - - tion [n]

pa - ra - - tion when at last

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

131

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

the dol-phin spot - ted Se - lim's boat

round and round he would swirl then stop

round and round he would swirl

play in any order very rapidly, quasi trill

rit. **M** ♩=176 dancing, sprightly

133

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

then stop

mf

mf

f

sfz

f

mf

f

mf

f

p

brush on rattron

don't call him an a-ni-mal

gaze with bright a-do-ring eyes.

p

M ♩=176 dancing, sprightly

pizz.

p

pizz.

p

pizz.

p

pizz.

p

rit.

sfz

f

sfz

f

sfz

f

sfz

f

fp

flute and clarinet players move around the boat,
playing to Selim and the other musicians onstage

98

138

Alto Flute

breathy

T

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

muffle

(1)

(2)

(3)

(4)

joyously, with verve *mf*

since time be - gan _____ man's song _____ has been thanks to

arco

pp

mp

arco

pp

mp

arco

p

pizz.

p

145

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

na - ture to the earth and the ri - sing sun

espress..

pizz.

arco

p

sim.

arco

p

f

(5) (6) (7) (8) (9)

p

pizz.

mf

mf

150

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

p

pp

mf ord..

(1)

(2)

the glit - ter - ring sea

arco

mp

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

155

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

for spring - time in flo - - wer

pizz.

arco

pizz.

pp

pp

pp

mf

p

mp

p

+

(3)

(4)

(5)

3

158

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

T

sim.

(6)

(7)

for pain and dark - -

mp

pizz

160

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

ness e - ven e - vil for things. of

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

T

T

(8) (9) (10) (11)

arco

mf *p*

mf *p*

164

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

YILDIZ Ney

mf

arco

mf

tr

tr

tr

DARBUKA

(12)

(13)

mp

brush on ratton

(1)

p

beau - ty — lost and found — a - gain and

mp

170

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to Kız Ney

p

mf

(2)

(3)

(4)

(5)

(6)

To Vib.

p

mf

mp

arco

pizz

arco

pizz

arco

mp

sud - den - ly like a mi-ra cle like a dream

176

Fl.

B. Cl. *to Bass Clarinet*

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

Violin 1

Violin 2

Viola

Violoncello

Double Bass

N

♩ = 92 steady, pulsating

7

8

9

16

pp

pp

mfpp

mp pp

pp

V

SV

181

Fl. *mf* *f* *pp* *bisbigliando* *p* *pp* *mp* *f* *3* *3* *ff* *pp*

B. Cl. *f* *pp* *p* *pp* *mp* *p* *f*

Hn. *mf* *pp* *p* *pp* *mp* *f*

C Tpt. *pp* *mf* *pp* *p* *f*

Ney *f* *pp* *pp* *mp* *mf* *pp* *fp* *mp*

Kmç *f* *p* *mf* *pp* *p* *pp* *mp* *f* *mf* *ff* *pp* *fp* *mp*

Kan. *f* *p* *mf* *pp* *p* *pp* *mp* *f* *mf* *ff* *pp* *fp* *mp*

Perc. *mf* *f* *mf* *p* *mp* *pp* *p* *pp* *mp* *f* *mf* *ff* *pp* *fp* *mp*
Red. sim.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *mf* *f* *pp* *p* *pp* *mp* *ff*

Vln. 2 *mf* *f* *pp* *p* *pp* *mp* *ff* *SV* *pp*

Vla. *mf* *f* *pp* *pp* *mp* *ff*

Vc. *mf* *f* *pp* *p* *pp* *mp* *ff*

Db. *mf* *f* *pp* *mp* *ff*

Sul A
Sul A, D

187

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmeç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

188

189

190

191

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611</

[illegible]

The first system of the musical score includes parts for Flute I (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Ney, Kamaicheng (Kmc), Kanun (Kan.), Vibraphone (Vib.), Selim, S., M-S., Baritone (Bar.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Voice (Ve.), and Double Bass (Db.). The score features complex rhythmic patterns, dynamic markings such as *pp*, *f*, *ff*, *p*, *mf*, and *ppp*, and specific performance instructions like "free harmonic gliss on concert A harmonics series" for the Horn and "freely gliss from these pitches" for the Kanun. The time signature changes from 3/4 to 2/4 and then to 8/8.

[illegible]

207

Fl. *pp* *mf* *f* *pp* *bisbigliando* *p* *pp* *mp*

B. Cl. *pp* *f* *pp* *p* *pp* *mp*

Hn. *pp* *mf* *pp* *p* *pp* *mp*

C Tpt. *pp* *mf* *pp*

Ney *p* *f* *pp* *pp* *mp*

Kmç *p* *f* *p* *mf* *pp* *p* *pp* *mp* *SP*

Kan. *p* *f* *p* *mf* *pp* *p* *pp* *mp*

Vib. *ppp* *p* *mf* *f* *mf* *p* *mp* *pp* *p* *pp* *mp*

ℳℳ *ℳℳ* *sim.*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *pp* *mf* *f* *pp* *p* *pp* *mp*

Vln. 2 *mp* *pp* *mf* *f* *pp* *p* *pp* *mp*

Vla. *pp* *mf* *f* *pp* *pp* *mp*

Vc. *mf* *f* *pp* *p* *pp* *mp* *Sul D, A*

Db. *mf* *f* *pp* *mp* *Sul D, A*

213

R

Fl.

f *ff* *pp* *f*

B. Cl.

p *f* *pp* *f*

Hn.

f *pp* *f*

C Tpt.

p *f* *pp* *f*

senza sord.

Ney

mf *pp* *f*

YILDIZ NEY

Kmç

f *mf* *ff* *pp* *ord.* *pp* *SP* *f* *mf*

Kan.

f *mf* *ff* *pp* *pp* *f*

Vib.

f *mf* *ff* *pp* *pp* *f* *mf*

Selim

S.

M-S.

Bar.

Bar.

R

Vln. 1

ff *pp* *f*

Vln. 2

ff *pp* *f*

Vla.

ff *pp* *(sim)* *f*

Vc.

ff *pp* *pp* *(sim)* *f*

Db.

ff *pp* *f*

Sul G

217

Fl. *f* *ff* *pp* *f* *ff*

B. Cl. *p* *f*

Hn. *mf* free harmonic gliss on concert F harmonics series

C Tpt. *p* *f* *pp* *p* *f*

Ney *mf* *mfp* *mf*

Kmç *ff* *mfp* *ff*

Kan. *mf* *mfp* *mf* *ff* freely gliss from these pitches

Vib. *ff* *mf* *pp* *ff*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *ff* *pp* *ff*

Vln. 2 *ff* *pp* *ff* sul pont.

Vla. *ff* *pp* *ff* sul pont.

Vc. *pp* *pp* free harmonic gliss over whole string sul A

Db.

222

S

Fl. *f* *ff*

B. Cl. *pp*

Hn.

C Tpt. *p* *f*

Ney *p*

Kmç *p*

Kan. *p*

Vib. *p*

Selim

S. *mf* *3* *5* *3*
 They were stream-ing up to him tra-cing lu - mi-nous arcs in the

M-S. *mf* *5* *3* *3*
 there they were stream-ing up to him tra-cing lu - mi-nous arcs in the

Bar. *mf* *3* *5* *3* *3*
 They were stream-ing up to him tra-cing lu - mi-nous arcs in the

Bar.

Vln. 1 *p* *leggero (spicc.)* *f* *3* *3*

Vln. 2 *ord.* *f* *leggero (spicc.)* *>* *<* *f*

Vla. *ord.* *p* *f* *3* *3* *3*

Vc. *f* *3* *3* *3*

Db.

227

Fl. *f* *mf* *con sord.*

B. Cl. *f*

Hn. *mf*

C Tpt. *p* *f* *p*

Ney *mf* *to MANSUR Ney*

Kmç *f* *mf* *ff*

Kan. *freely play from these pitches*

Vib. *f* *mf* *ff* *secco*

Selim

S. *air*

M-S. *air* *ff* *mf* *a tur moil of joy of friend - ship*

Bar. *air* *ff* *mf* *a tur moil of joy of friend - ship*

Vln. 1 *ff*

Vln. 2 *ff* *mf* *leggero (spicc.)*

Vla. *ff*

Vc. *f* *mf* *ff*

Db. *f* *mf* *ff* *pizz.*

[illegible]

234

Fl.

B. Cl.

Hn.

C Tpt.

MANSUR Ney

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

ff

mp

mf

mf free harmonic gliss on concert E harmonics series

mp

secco

f

120

237 U

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *p*

pp

p *pp*

mf *p* *pp*

f *pp* *f* *pp* *f* *pp* *f* *pp* *sim.*

ff *p* *pp*

ff *p* *pp*

pp *f* *pp*

arco *pizz.*

pp

241

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

staccatissimo

f *p* *fp*

f *pp* *ff*

mf *ff* *mf*

con sord.

cuivré

ord.

staccatissimo

f *p* *fp*

staccatissimo

mp *pp* *mp* *pp*

mf *mf* *ff*

freely gliss from these pitches

f *mf* *ff*

f *mf* *ff*

ff *f* *ff*

staccatissimo

f *p* *fp*

ff *f* *ff*

f *f* *ff*

Sul E

f

244

Fl. *f* *p*

B. Cl. *f* *p*

Hn. *fp*

C Tpt.

Ney

Kmç *staccatissimo* *f* *p*

Kan. *staccatissimo* *f* *p*

Vib. *secco* *ff* *p*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *ff* *p* pizz.

Vln. 2 *ff*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *ff*

247

Fl. *pp*

B. Cl. *pp* Bb CLARINET *p*

Hn. *pp* *p*

C Tpt.

Ney *p*

Kmç

Kan. *p*

Vib. *pp*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *pp* arco pizz. *p*

Vln. 2 *p* arco

Vla. *pp* *p* arco pizz.

Vc. *pp* *p* pizz.

Db. *spicc.* *p* *pp* *p*

252 **V**

Fl. *mf* *p* <

B. Cl. *mf* *p* < *p*

Hn.

C Tpt.

Ney *p* < *sf*

Kmç *p* < *sf*

Kan. *p* *p* *pp*

BENDIR *mf* *p* (Duğyek) *mf* *p* *sim.*

Selim

S. that ac-cur - sed year

M-S. that ac-cur - sed year

Bar.

Bar. *mf* *p* *sf* *p* *p*

no - bo - dy recalls what year it was when dol-phin oil be - came a pre-cious com - mo-di-ty

V

Vln. 1 *p*

Vln. 2 *p*

Vla. *sf*

Vc. *p* (pizz.) *sf* *p* *pizz.* *arco* *pizz.*

Db. *p* *sf*

260

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

crying, like a bozlak, straight-tone

all a-long the Mar ma-ra Sea

dead dolphins in hundreds str-ewed the shore

ev - ry sea from ev - ry sea from ev - ry ev - ry sea from ev - ry sea from

arco

mp

265

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

wai-ting to be hacked up and thrown in-to huge caul - drons that ac - cur-sed year [uh] the cries of the

wai-ting to be hacked up and thrown in-to huge caul - drons that ac - cur-sed year the cries

wai-ting to be hacked up and thrown in-to huge caul - drons that ac - cur-sed year the cries

wai-ting to be hacked up and thrown in-to huge caul - drons from ev - ry sea from ev - ry... the cries

mf *p* *mf*

mf *p*

pizz. arco *mf* *p*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

275

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

there are ma - ny o ther fish in the sea

this is good busi - ness Se - lim

this is good busi - ness Se - lim

this is good busi - ness Se - lim

pizz.

pizz. 5

284

Fl.

B. Cl. *BASS CL.* *f* *to B♭ Cl.* *p* *5*

Hn.

C Tpt.

Ney

Kmç

Kan. *f*

Selim *crying f* *3* *the dol - phin is ho -*

S.

M-S.

Bar.

Bar. *are rea - dy to buy _____ as much oil _____ as i can boil*

Vln. 1 *5*

Vln. 2 *pizz. 5*

Vla. *f*

Vc. *f*

Db. *f*

[illegible]

291

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mf*

6 *6*

emphatically *f* *mf* *f*

arco *f* *mf* *f*

mf *mp* *mf* *mp*

i sold four-teen__ bar-rels of oil__ and got more mo-ney for them than i earned in all__

295 X

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

f

mf

f

mf

f

pizz.

you'll an - ger the sea _____ the dol - phins are Al-lah's beau - ti ful han-di-work the seas will turn

_____ my days fish-ing _____

X

301

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

bar-ren the whole world will re-vi-le us

sub p

SV annoying straight tone, molto sost.

S.

M-S.

Bar.

Bar.

it was then that peo-ple gave him the nick-name "Sea-crossed Se-lim" who's that a-gain?

sub p

mf p

sub p

mf p

sub p

mf p

it was then that peo-ple gave him the nick-name "Sea-crossed Se-lim"

it was then that peo-ple gave him the nick-name "Sea-crossed Se-lim" who's that a-gain?

it was then that peo-ple gave him the nick-name "Sea-crossed Se-lim"

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf p

f

p

f

mf p

f

pizz.

p

arco

p

306

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf sfz

p

ord. mp

Sea Crossed!

mf p

f mp

who would it be? Sea Crossed!

ord.

p

"Sea crossed Se-lim"

the one who'll have the sea cra-

shing o-ver our heads

p

Sea crossed Se-lim

mf

the

mp

p

mf p

p

pizz.

arco

mf p

p

arco

p

5

6

3/2

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp *f* *mp*

mf

f

cresc. *mf* *mp* *pp*

the man who's lost his heart to a Dol - phin and made a mate of him!

"Sea - crossed

and made a mate of him!

one who says the sea's dry-ing up!

"Sea - crossed Se - lim"

p

mf

pp

mf *mp* *pp*

318 rit. stretched but steady ♩=80 **Z** ♩=c. 76

Fl. *sfp*

B. Cl. *sfp*

Hn. *sfp*

C Tpt.

Ney

Kmç

Kan.

Selim

S. *f* *ff* *sfp* *ff*
Sea crossed Se-lim Sea - crossed Se - lim Sea - crossed Se - lim

M-S. *f* *ff* *sfp* *ff*
Sea crossed Se-lim Sea - crossed Se - lim Sea - crossed Se - lim

Bar. *f* *ff* *sfp* *ff*
Sea crossed Se-lim" Sea - crossed Se - lim" Sea - crossed Se - lim"

Bar. *f* *ff* *sfp* *ff*
Sea crossed Se-lim Sea - crossed Se - lim Sea - crossed Se - lim

Vln. 1 *f* *f* *mf* *ff*

Vln. 2 *f* *f* *mf* *ff*

Vla. *mp* *f* *sf mf* *f mf*

Vc. *f* *mp* *f* *f mf* *violente* *f mf*

Db. *f* *mp* *f* *f*

[illegible]

330 AA

Fl. *mf* *p* *mf*

B. Cl. *mf* *p* *mf*

Hn.

C Tpt.

Ney *f* *sfz* *3*

Kmç *f* *sfz* *3*

Kan. *mf* *f* *mf*

f *>mf* *>mf* *f* *>mf* *mf* *f* *>mf*

Selim I'm go-ing to hunt the dol - phin and

S.

M-S. but Se-lim for pi-ty's sake how am i to know which are your dol - phins?

Bar.

Bar. but Se-lim for pi-ty's sake how am i to know which are your dol - phins?

Vln. 1 *mf* *poco SP* *molto sost.* AA *f* *3*

Vln. 2 *poco SP* *molto sost.* *f* *3*

Vla. *f* *mf* *f* *mf* *f* *mf*

Vc. *f* *mf* *sim.*

Db.

142

336

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Selim

S.

M.S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

kill and kill un - til there are no more left the Mar ma-ra Sea will turn red with their

341

Fl. *mf* *breathy* *breath only* *mp* *ord.*

B. Cl.

Hn. *sfz*

C Tpt. *sfz*

Ney *con port.* *f*

Kmç *f*

Kan. *f*

>mf *mf* *mf* *mf* *mf*

Selim *f*
blood_ but first I'll hack my own fami-ly

S. *f*
you'd kill your-self be-fore you killeda sin-gle dol - phin [n]

M-S.

Bar.

Bar.

Vln. 1 *f* *sfz* *con port.* *f*

Vln. 2 *f* *sfz* *con port.* *f*

Vla. *f* *mf* *sfz p* *f* *mf*

Vc. *f* *mf* *sfz p* *f* *mf*

Db. *sfz*

346 *breathy*

Fl. *f* *ff*

B. Cl. *f* *ff*

Hn. *f*

C Tpt. *f*

Ney *ff*

Kmç *ff*

Kan. *ff*

mf *mf* *mf* *mf*

Selim *cresc.*

to pie ces then all the o ther dol - phins then I'll kill my - self !

S.

M.S.

Bar.

Bar.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *sf mf* *sf mf*

Vc. *sf mf*

Db.

351 BB $\text{♩} = 88$ cresc. 'pizz'

Fl. ff $\text{ff} > p$ f p pp p

B. Cl. ff $f > p$ f mf p

Hn. ff $f > p$ f $f > p$ f p

C Tpt. ff

Ney To Kız ff Kız Ney $\text{ff} > mf$ *espress.*

Kmç ff *espress.* ff

Kan. ff

Vibraphone (dead stroke)

Selim

S.

M-S.

Bar.

Bar.

BB $\text{♩} = 88$ *espress.* striving, più movendo

Vln. 1 ff f *pizz.* $f > p$ f

Vln. 2 ff f *espress. arco* $f > p$ f

Vla. ff f p f f $< f$

Vc. ff $f > p$ pp f

Db. ff $f > p$ f $f > p$ f

espress.

f *p* *f* *sfz* *f* *f*

p *pp* *f* *sfz* *f* *f*

(cuivré)

fp (con. sord) *f* *f p* *mf* *ff*

mf *pp* *f* *ffp* *mf* *ff*

sf *ff* *f*

sf *ff* *f*

ff *pp* *mf* *ff*

(maximal overtones)

pp *sfz* *ord.* *pp* *sfz*

SMALL GONG

S.

M-S.

Bar.

Bar.

espress.

(sul D) a tempo $\text{♩} = 80$

f *p* *f* *f* *f*

mf *sf* *f* *f* *f*

f *p* *f* *sfz* *molto SP* *f* *f*

pp *mf* *f* *sfz* *f* *pizz.* *sfz*

f *p* *f* *sfz* *sfz*

Fl. *f* 5 *mp cresc.* 6 *sffz* (T) *f* 5 *mp cresc.* 6 *f* 5 *mp* *cresc.* 6 *mf* 5 *cresc.* 6 *breathy*

B. Cl. *sffz* *f* *f* *meno* *sf* *f* *meno* *f* *f* *meno* *f*

Hn. *pp* *sffz* con sord. *p* *sffz* *p* *sffz*

C Tpt. *sffz* *p* *sffz* *p* *sffz*

Ney *3* *3*

Kmç *3* *3*

Kan. *gliss.* *3* *gliss.* *3* *gliss.* *3*

Vib. *f* 5 *cresc.* 6 *sfz lv* *3* *3* *3*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *f* 5 *3* *mf* *arraché* *SP press.* *sffz* *ASP* *p* *ff* *p* *ff*

Vln. 2 *SP press.* *sffz* *p* *f* *3* *3* *sffz* *p* *ff* *p* *ff*

Vla. *f* *sffz* *f* *meno* *f* *sf* *f* *meno* *f* *f* *meno* *f*

Vc. *espress. rall.* *mf* *f* *3* *3*

Db. *arraché* *sffz* *sffz*

359

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M.S.

Bar.

Bar.

SV *quasi viol*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *cresc.*

mp *cresc.*

f *mp*

mf *p* *espress.* *f* *mf* *f* *mp*

p *mf* *p* *mf* *sf* *f* *mp* *f*

killed like one pos- sessed he went mad poor Fi- sher Se - lim stark sta- ring

killed his_dol - phin [n] his be - lo - ved [I] like one po - sessed mad he went mad

he he went mad he went mad mad mad he went mad poor Fi- sher Se - lim stark sta- ring how

he went mad he went mad mad he went mad mad poor Fi- sher Se - lim stark sta- ring

mf *p* *mf* *mp* *cresc.*

mf *p* *mf* *mp* *cresc.*

mf *mp* *cresc.*

mf *p* *mf* *mp* *cresc.*

mp *cresc.*

366

Fl. *mp cresc.*

B. Cl. *mp cresc.*

Hn.

C Tpt.

Ney *mp cresc.*

Kmç

Kan.

Vib.

Selim

S. *f*
mad when they_ killed his_dol - phin no arms_ to em-brace you

M-S. *p*
when they_ killed his_dol - phin no arms to em - brace mad poor Fi sher Se -

Bar. *f*
_ can you make love to a fish? it has no breasts_ no arms_ to em-brace you mad he went

Bar. *f*
mad when they_ killed his_dol - phin he went mad we went

Vln. 1 *mp cresc.*

Vln. 2 *mp cresc. <sf>*

Vla. *mp cresc.*

Vc. *mp*

Db. *mp*

371

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim



S.

M-S.

Bar.


Bar.

a man could-n't help fal-ling in love with such a beau-ti-ful fish

lim stark sta-ring mad a man in love in the

mad a man could-n't help fal-ling in love with such a beau-ti-ful fish

mad how can you make love to a fish? a man in love



CC

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

cresc.

ff > ppp

p

arco

cresc.

ff

p

arco

cresc.

ff

p

arco

cresc.

ff >

p

arco

cresc.

ff >

p



poco rall.

rit.

a tempo

380

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f *p* *mf* *p*

ff *mp* *f* *p* *ff*

mp *ff* *mp* *f* *p*

VIBRAPHONE

f *p*

there aren't a-ny now

who had-n't seen a mer - maid

there aren't a-ny now

on ly one one

there aren't a-ny now

a-ny now

mp *p*

ff *mp* *mf* *p* *mf* *p*

ff *mp* *mf* *p* *mf* *p*

ff *mp* *mf* *p* *mf* *p*

pizz. *sfz* *arco* *p*

pizz. *p*

risoluto **più agitato** (♩=76)

DD

a tempo ♩=52

385

389

risoluto **più agitato** (♩=76)

DD

a tempo ♩=52

393

397

liltingly, delicato

mf *p*

each mor ning

mer - maid re - mained in the Marmara Sea

arco

390 movendo (♩.=116)

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

be-fore sun - rise

she would swim

SV

pp

arco

pp

mp

mf

p

mp

mf

10

11

7

396 **movendo** (♩=58) **rall. . .** **a tempo** ♩=52 157

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

o-ver from E-mer-ald Bay

climb in - to Fi - sher Se-lim's boat

pp *mf* *p* *pp* *p* *mp* *p* *mf*

158

movendo . .

403

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

movendo . .

Vln. 1

Vln. 2

Vla.

Vc.

Db.

406

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

EE

f

p

f

p

mp

pp

caressingly

5:3

she'd take a

with fingers

10

409

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mir - ror

comb her long

shim - mer - ring tres - - - ses

p *f* *p* *f* *mf* *mp* *f* *p* *mf* *p*

10 7 5:3 5 10 5:3 5

412 161

Fl. *mp* 4:3 *mf* 4:3 *f*

B. Cl. *mf* 4:3

Hn.

C Tpt.

Ney

Kmç *mf*

Kan.

Perc.

Selim

S.

M-S. >

Bar.

Bar.

Vln. 1 *p* 5 *f* 3

Vln. 2 *mf* 5 *p* *mf*

Vla.

Vc.

Db.

416

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M.S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

p

mf

f

mp

tr

p

mf

p

mf

p

and then

and then

mf

f

p

mf

p

p

This section of the musical score covers measures 419 through 422. It includes staves for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Ney, Kemeze (Kmeç), Kanun, Percussion (Perc.), Selim, Soprano (S.), Mezzo-Soprano (M.-S.), Baritone (Bar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measure 419:** Flute plays a rapid sixteenth-note pattern starting on G4, marked *f*. Bass Clarinet enters with a similar pattern on E3, marked *mf*, then *f*. Other instruments are silent.
- Measure 420:** The patterns continue. A dynamic marking box labeled "FF" appears above the Flute staff.
- Measure 421:** Instruments remain silent.
- Measure 422:** Mezzo-Soprano sings: "then she would go... in - to the". The melody starts on D4, marked *p*, and continues with a triplet of eighth notes (F#4, G4, A4) marked *p*.

a tempo

424 a tempo

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmeç

Kan.

Perc.

Selim

S.

M.S.

Bar.

Bar.

GG a tempo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ca - bin all a - fire with de - sire

428

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan. (w. fingers)
mf

Perc.

Selim

S. *mp*
lie_____ on the bunk
mf
un - til_ he came to her

M-S. *mf*
un - til_ he came to her

Bar.

Bar.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Db.

movendo

431

Fl. *mf* *ff* *p*

B. Cl. *f* *p*

Hn. *ppp*
con sord.

C Tpt. *ppp*

Ney

Kmç

Kan. *f* *ff* *p*

Perc. *mf* *f*
VIBRAPHONE Glock

Selim

S.

M-S. *mp* *p*
if Se - lim looked at a

Bar.

Bar.

Vln. 1

Vln. 2 *mf* *p*

Vla. *mf* *fp* *p*
sul tasto

Vc. *mf* *fp*

Db.

439

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

risoluto *mf*

risoluto *f*

mf *risoluto*

mf *risoluto*

mf *pizz.*

mf *pizz.*

mf

and that's why Fi sher Se - lim ne-ver speaks to hu - man be -

and raise such a storm and that's why Fi sher Se - lim ne-ver speaks to hu - man be -

and that's why Fi sher Se - lim ne-ver speaks to hu - man be -

and that's why Fi sher Se - lim ne-ver speaks to hu - man be -

mf *mp* *p* *f*

fp *mp* *p* *f*

fp *mf* *p* *f*

fp *mp* *p* *f*

fp *mf* *p* *f*

fp *mf* *p* *f*

[illegible]

447

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p 3 6

mf 4:3

p 3 6

mp 6

mp 4:3

mp 6

chil - dren___ by that mer - maid___ two girls and a boy

p 3 6

p 3 6

p 3 6

8:6

[illegible]

The musical score is written for a large ensemble and vocal soloists. The instruments listed are Flute (Fl.), Bassoon (B. Cl.), Horn (Hn.), Trumpet (C Tpt.), Ney, Knc, Kan, Percussion (Perc.), Selim, Soprano (S.), Mezzo-Soprano (M-S.), Baritone (Bar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins with a key signature of one flat (F major/D minor) and a 6/8 time signature. The tempo is indicated as "Allegretto". The music is characterized by its rhythmic complexity, featuring many sixteenth and thirty-second notes.

Key performance instructions include:

- Ney, Knc, Kan:** *f* (forte) throughout the section.
- Perc.**: *ppp* (pianissimo) at the beginning of the section.
- Selim:** *mp* (mezzo-piano) at the end of the section.
- Vln. 1 & 2:** *f* (forte) at the beginning of the section.
- Vla.:** *f* (forte) at the beginning of the section.
- Vc.:** *f* (forte) at the beginning of the section.
- Db.:** *p* (piano) at the beginning of the section.

The score concludes with a double bar line and a repeat sign.

464

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a life long sun-ny dream i

mf *p*

mf *p*

mf *fp*

p *mf*

pizz. *p*

p

469

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

can't not like this won't you

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

472

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

f p

fp 3

f mf

en dehors

mf 5

mp 5

mf 5

mp 5

f mf 3

wait if it takes a thou - sand years

II

leggiere

476

Fl.

mp *p* *mp* *p* *mp* *p* *mp* *pp*

B. Cl.

ff *mp* *p* *mp* *p* *sim.* *pp*

Hn.

C Tpt.

Ney

Kmç

Kan.

w. plectrum *pp w. fingers*

p *p*

Perc.

f *mp* *GLOCK* *lv.* *lv.* *VIB*

Selim

S.

M-S.

Bar.

falsetto

Fool-ish Se -

Bar.

falsetto

Fool-ish Se -

Vln. 1

ff

Vln. 2

f *ff*

Vla.

p *4:3* *p*

Vc.

fp *ff* *pizz.* *p* *arco* *n*

Db.

p *ff*

II

SV

p *pizz.* *p*

480

Fl. *pp* *breathy* *pp*

B. Cl. *pp* *5:3* *ppp* *bisbigliando*

Hn.

C Tpt.

Ney

Kmç *pp*

Kan. *ord.* *p* *w. fingers* *(A)* *5:3(O)* *(A)* *(lv.)* *mp* *p*

Perc. *GLOCK* *p* *5:3* *sim.* *5:3*

Selim

S. *co - ward* *you're a - fraid* *a*

M-S. *pp* *fool - ish Se - lim* *co - ward* *you're a - fraid* *a*

Bar. *lim* *co - ward* *you're a - fraid* *a -*

Bar. *lim* *co - ward* *you're a - fraid* *a -*

Vln. 1 *mp* *5* *p* *sul E*

Vln. 2 *arco* *mp* *5* *p* *SV*

Vla. *pizz.* *p*

Vc. *p*

Db.

484

Fl. *pp*

B. Cl. *ppp*

Hn.

C Tpt.

Ney

Kmç

Kan. (A) *5:3* (O) (A) [DE A] (*gliss.*) (*sim.*)

Perc. *GLOCK* *mp* *p* *5:3* *5:3* *5:3*

Selim

S. *pp*
fraid here i am right un - der your

M-S. *pp*
fraid here i am right un - der your

Bar. *mf* *mp*
fraid here i am right un - der your

Bar. *mf* *mp*
fraid here i am right un - der your

SV

Vln. 1 *mp* *mf*

Vln. 2 *p* *mf* *mf* *pp*

Vla. *arco* *mp* *p* *mp* *mf*

Vc. *pp* *mp* *mp* *mf*

Db.

JJ ♩=58 poco più mosso

movendo

This page contains measures 489 through 492 of the musical score. The instrumentation includes Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Ney, Kaval (Kmç), Kanun, Percussion (Perc., w. pedal), Seline (Selim), Soprano (S.), Mezzo-Soprano (M.-S.), Baritone (Bar.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The vocal parts (S., M.-S., Bar.) have lyrics in French: "nose _____ and you're a - fraid e - ven to". The instrumental parts include various woodwinds, strings, and percussion.

Measure 489: Flute enters with a melodic phrase starting on G4, marked *pp*. The percussion features a complex rhythmic pattern with triplets, marked *mp* and *mf*.

Measure 490: The vocalists enter with their respective parts, marked *mf*. The string section provides harmonic support.

Measure 491: The vocalists continue their phrases, marked *sost.* (sostenuto). The instrumental accompaniment remains active.

Measure 492: The scene concludes with sustained notes from the vocalists and a final flourish from the instruments.

493

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

f

mp

f

f

mp

mf

f

see me

f

see me

f

see me

f

see me

fp

fp

fp

f

f

f

p

495

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc. GLOCK VIB. 3 Red.

Selim

S. *mp* i have loved once and so for- *f*

M-S. *mp* i have loved once and so *f*

Bar. *mp* i have loved once and so for- *f*

Bar. *mp* i have loved once and so for- *f*

Vln. 1 *f* *mp p* *mf* *p* *f* *mf*

Vln. 2 *mp* *f* *mp p* *mf* *p* *f* *mf*

Vla. *mp* *(lh pizz.)* *p* *mf* *p* *f* *mf*

Vc. *mp* *f* *p* *mf* *p* *f* *mf*

Db. *p* *f* *p* *mp* *p* *f* *mf*

[illegible]

[illegible]

[illegible]

510

Fl. *mp* *p* *mp* *p* to picc.

B. Cl.

Hn.

C Tpt.

Ney *pp*

Kmç *pp*

Kan.

Perc. *mp*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *mp* *p* *mp* *p* *pp* ord.

Vln. 2 *p* *pp*

Vla. *pp* 6 6 6 6

Vc. *p* 7 4

Db. *pp* arco

[illegible]

[illegible]

518

Fl.

f *ff* *pp*

B. Cl.

f *pp*

Hn.

mf *pp*

C Tpt.

mf *pp*

Ney

mf *pp*

Kmç

mf *pp*

Kan.

Perc.

Selim

Spoken:
Yes.

S.

M-S.

Bar.

Bar.

Policeman (Dancer)
Spoken:
Are you Fisher Selim?

You're to report to the police
station in the morning.

Vln. 1

f *pp*

Vln. 2

f *pp*

Vla.

f *pp*

Vc.

mp *pp*

Db.

mp *pp*

end Scene 2

MICHAEL

ELLISON

DENİZ KÜSTÜ

THE SEA-CROSSED
FISHERMAN

Volume II: Scenes 3 and 4

III: [The Myth of] Zeynel's Flight

The CHORUS begin seated, reading out newspaper headlines, generally exclaiming, adding to the scene's hysteria

♩=80 Tempestoso, wild

Flute

Clarinet in B \flat

Horn in F

Trumpet in C

Ney

Klasik Kemence

Kanun

Percussion

Selim

Soprano

Mezzo-soprano

Baritone

Baritone

I killed a man

I killed a man

I killed a man

I killed a man

I killed a man an-noun-ces Zey-nel_ Seen in Sir-ke-ci at the train sta - tion_ poin-ting to the

The CHORUS begin seated, reading out newspaper headlines, generally exclaiming, adding to the scene's hysteria

[illegible]

7

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *3* *p* *sfz* *sfz*

fp *3* *pp* *sfz* *sfz*

pp *f* *sfz* *sfz*

fp *3* *sfz* *sfz*

ff *3* *p* *f* *mf*

gun at his waist Me-li-ha's Ih-san

ff *3* *p* *f*

gun at his waist

ff *3* *p* *f*

gun at his waist

ff *3* *fp* *f* *f* *f* *ff*

gun at his waist gun at his waist lh - san Me-li - ha's Ih-san the gang-ster if you kill_____

ord. *f* *fp* *fp* *mf* *sfz*

f *fp* *fp* *fp* *sfz* *sfz*

ord. *pp* *mf* *ff* *fp*

fp *f* *f* *sfz* *sfz* *fp*

pizz. *f* *sfz* *sfz* *ord.* *fp*

f *sfz* *sfz* *ord.* *fp*

13

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

it should be some - one like lh - san make a splash in the world_____ i'll ne - ver give my - self

p *f*

f *p*

fp *mp* *f* *p*

fp *mp*

fp *mp*

A ♩=132 Manic

21

Fl.

Cl. Bass Clarinet

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc. Xylophone

Selim

S.

M-S.

Bar.

Bar.

A *The Dance of Pursuit begins, with ZEYNEL chased by the POLICE OFFICERS*
 ♩ = 132 **Manic**
 pizz., con forza

The musical score is for a 5/4 piece in D major. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The tempo is 132 bpm, marked 'Manic'. The score is divided into three measures. In the first measure, all strings play a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. In the second measure, the dynamics shift to mezzo-forte (mp) and fortissimo (ff). In the third measure, the dynamics return to forte (f). The score includes various performance instructions such as 'pizz., con forza' (pizzicato, with force) and 'arco' (arco). The key signature has two sharps (F# and C#), and the time signature is 5/4.

24

Fl. *p ff*

Cl. *ff sfz*

Hn.

C Tpt.

Ney

Kırık *p f mp*

Kan.

Perc. *ff sfz*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *p ff* arco *pizz., con forza p f mp*

Vln. 2 *ff* arco *fp f f mp*

Vla. *ff* arco *fp f f mp*

Vc. *f ff* *pizz., con forza p f mp*

Db. *ff* *pizz., con forza p f f mp*

[illegible]

B Stretched $\text{♩} = c. 88$

29

Fl. *ff* *to Bass Drum*

Cl. *ff* *to Eb cl.*

Hn. *f* *ff*

C Tpt. *f* *ff*

Ney

Kmç

Kan.

Perc.

Selim

S. *f* po - lice at his

M-S. *f* po - lice at his

Bar. *f* po - lice at his

Bar. *f* po - lice at his

Vln. 1 *f* *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *arco* *ff*

Db. *arco* *p* *ff*

B Stretched $\text{♩} = c. 88$

$\text{♩} = \text{c. } 88$ (L'istesso tempo)

(Turkish 9+9+9+6
quasi large 11/8)

9

31

Fl.

CLARINET in Eb

Cl.

mf

mf

Hn.

C Tpt.

Ney

Kmç

Kan.

ornament freely,
as in a Meyhane

mf

Perc.

DARBUKA

(ornament freely)

Selim

S.

heels

M-S.

heels

Bar.

heels

Bar.

heels

$\text{♩} = \text{c. } 88$ (L'istesso tempo)

(Turkish 9+9+9+6
quasi large 11/8)

Vln. 1

mf

Vln. 2

Vla.

pizz.

Vc.

p

Db.

pizz.

♩ = ♩ Tempo I ♩ c. 88

♩ = ♩

Tempo I (♩ c. 88)

♩ = ♩

10

35 **BASS DRUM** **C**

Fl. *mf*

Cl. *mf*

Hn.

C Tpt.

Ney

Kmç

Kan. *mf* ornament freely, as in a Meyhane *sim. mf*

Perc.

Selim

S. *ff* Zey-nel_dis-ap-pears near old Se-rag-li-o Zey-nel found in fer-ry boat lan-ding

M-S. *ff* Zey-nel_dis-ap-pears near old Se-rag-li-o Zey-nel found in fer-ry boat lan-ding

Bar. *ff* Zey-nel_dis-ap-pears near old Se-rag-li-o [Ooh - ah i - ah] *mp (light)*

Bar. *ff* Zey-nel_dis-ap-pears near old Se-rag-li-o [Ooh - ah i ah] *mp (light)* *mp*

♩ = ♩ Tempo I ♩ c. 88

♩ = ♩

C Tempo I (♩ c. 88)

♩ = ♩

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

Db.

Tempo 1



11

41

BASS DRUM

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

mp (light)

[Ooh - ah i - ah]

mp (light)

[Ooh - ah i ah]

Zey-nel seen in lum-ber de-pot

Zey-nel seen in lum-ber de-pot

Tempo 1



Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mf

Tempo I



12

50

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Tempo I

57 **D**

Fl. **[C FLUTE]** *p ff*

Cl. **[BASS CL.]** *fz* *fz* *fz* *ff*

Hn.

C Tpt. *con. sord.* *p*

Ney

Kmç

Kan.

Perc. **[Xylophone]** *ff*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 **D** *(arco)* *p ff*

Vln. 2 *(arco)* *p ff*

Vla. *arco, spicc.* *mf* *fz*

Vc. *arco, spicc.* *fz* *ff* *mf*

Db. *ff*

E **Meno mosso** $\text{♩} = 80$

63

Fl. *ff*

Cl. *fp*

Hn. *fp* *sfz* *fp* *sfz*

C Tpt. *fp* *sfz* *fp* *sfz*

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar. *mf*
who's that?

E **Meno mosso** $\text{♩} = 80$
pizz.

Vln. 1 *fp* *sfz* *fp* *sfz* *mp*

Vln. 2 *fp* *sfz* *fp* *sfz*

Vla. *fp* *sfz* *fp* *sfz* (arco) *p*

Vc. *fp* *sfz* *fp* *sfz* *mp*

Db. arco *fp* *sfz* *fp* *sfz* pizz. *p*

67 *mp*

Fl.

Cl.

mp

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

Zey-nel ac-cused of de-cep-tion

M-S.

on - y a fish er-man

Bar.

Bar.

wierdly *p*

are you loo-king for someplace to sleep lad? or is it the cops you want to a-void?

Vln. 1

p

arco *mf*

Vln. 2

p

arco

Vla.

(arco) *p*

pizz.

Vc.

p

(pizz.)

Db.

p

pizz.

3

F

Poco piu mosso $\text{♩}=92$
drowsily

G

8"

78

Fl. *molto sost.* *mp* *pp* *mf* *p* *fp* *pp*

Cl. *molto sost.* *mp* *(mf)* *mp* *pp* *mf* *p* *fp* *pp*

Hn. *mp* *(mf)* *mp* *pp* *mf* *pp* *sim.*

C Tpt. *pp* *mp*

Ney *MANSUR* *molto sost.* *mp* *(mf)* *mp* *mf* *pp* *mf* *p* *mp*

Kmç *p*

Kan. *pp*

Perc.

Selim

S.

M-S.

Bar.

Bar. *Çe - lik*

F

Poco piu mosso $\text{♩}=92$
drowsily

G

sul E

Vln. 1 *p* *ppp*

Vln. 2 *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Db. *p* *ppp*

sul A

sul D

sul E

84 17" **H** *The Chase resumes; ZEYNEL pursued*
 ♩=138 **Allegro Molto** 19

Fl.

Cl. **Bass Clarinet**

Hn. *ppp*

C Tpt.

Ney

Kmç

Kan.

Perc. **Xylophone**

Selim

S.

M-S.

Bar.

Bar.

H *The Chase resumes; ZEYNEL pursued*
 ♩=138 **Allegro Molto**

Vln. 1

Vln. 2

Vla. *sul G*

Vc.

Db. *sul G*

arco

gliss. *ppp*

gliss. *ppp*

gliss. *ppp*

gliss. *ppp*

arco *fp* *mp* *f* *p* *ff*

arco *fp* *mp* *f* *fp*

arco *fp* *mp* *f* *p*

pizz. *ff*

[illegible]

I

Violin 1

Violin 2

Viola

Violoncello

Double Bass

[illegible]

107

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmeç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

p

mf

p

f

arco

arco

J $\text{♩} = 72$ **Risoluto**
C FLUTE

25

110

Fl. sfz mp f f p

Cl. CL in Bb sfz p f

Hn. p mf sfz

C Tpt. p mf sfz p f

Ney

Kmç

Kan.

Perc. SNARE TOMS sfz mf ff

Selim

S. f so what! i killed lh - san what's more, in my head i've killed him ev-ery day

M-S. f so what! i killed lh - san what's more, in my head i've killed him ev-ery day

Bar. f so what! i killed lh - san what's more, in my head i've killed him ev-ery day

Bar. f so what! i killed lh - san what's more, in my head i've killed him ev-ery day

Vln. 1 f sfz $\text{fp} < \text{sfz}$ sfz ff col legno battuto

Vln. 2 f sfz $\text{fp} < \text{sfz}$ sfz ff col legno battuto

Vla. f sfz $\text{fp} < \text{sfz}$ sfz ff col legno battuto

Vc. f sfz $\text{fp} < \text{sfz}$ sfz ff col legno battuto

Db. f sfz $\text{fp} < \text{sfz}$ sfz ff col legno battuto

J $\text{♩} = 72$ **Risoluto**

115 *to alto flute*

Fl. *ff*

Cl. *mf* *f*

Hn. *pp*

C Tpt. *pp*

Ney

Kmç

Kan.

Perc. *pp* TOMS

Selim

S. three times a day for ten years now

M-S. three times a day for ten years now

Bar. three times a day for ten years now this is on-ly the last time

Bar. three times a day for ten years now this is on-ly the last time

Vln. 1 *f* *ord.*

Vln. 2 *f* *ord.*

Vla. *f* *p* *f* *ord.*

Vc. *f* *ord.*

Db. *ff* *f* *p* *f* *ord.*

K meno mosso ♩=63 stretched ♩=58 ♩=84 piu mosso

Fl. *f*

Cl. (T) *sfzpp* *multiphonic or overblow 12th* *pp* *f*

Hn. *f*

C Tpt. *f*

Ney

Kmç

Kan.

Perc. *mf* *p* *f* **RATCHET** **CHIMES**

Selim

S. *pp* *threateningly* *f*
You low down fags

M-S. *pp* *threateningly* *f*
You low down fags

Bar. *pp* *threateningly* *f*
You low down fags

Bar. *f* *shouts:* *pp* *threateningly* *f* *p* *p*
hands up all of you! You low down fags you ass - holes you wan-ted to turn me in_____

Vln. 1 *sfz* *pp* *f*

Vln. 2 *sfz* *pp* *f*

Vla. *ff* *pp* *f*

Vc. *sfz* *pp* *f* *pp* *mf*

Db. *sfz* *pp* *f* *sfz* *pp* *mf*

ord. *pp* *f*

ord. *pp* *f*

ord. *pp* *f*

ord. *pp* *mf*

ord. *pp* *mf*

slap with LH

bow press.

bow press.

sfz *pp* *f* *pp* *mf*

overblow harmonics with fundamental

126

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

CHIMES

f

f

mp

mp

f

p

mf

mf

mf

fp

fp

fp

pp

p

p

p

mf

sfz

sfz

pp

f

norm. (SP)

f

freely

freely

freely

freely

press.

SP

i'm go-ing to kill you

L

PICCOLO

29

Fl. *ff* *sf* *ff* *ff* *sf=pp*

Cl. *ff* *sf* *ff* *ff* *sf=pp*

Hn. *ff* *sf* *ff* *ff*

C Tpt. *ff* *sf* *ff*

Ney

Kmç

Kan.

Perc. *ff* *VIBRAPHONE*

Selim

S.

M-S. *f* *r3* *i've been a [f]ool.*

Bar. *ff* *3* *5* *f* *Ne- ver!*

Bar. *mp* *3* *Don't kill me!* *pp* *3* *i'll help you*

begging, whimpering in fear

I'll ne ver do it a-gain I swear

L

Vln. 1 *ff* *ff* *ff*

Vln. 2 *ff* *sf* *ff* *ff*

Vla. *ff* *sf* *ff* *ff* *sf=pp*

Vc. *ff* *ff* *ff* *ff*

Db. *ord.* *sf* *arco* *ff* *ff*

140

Fl. *ff*

Cl. *ff*

Hn. *ff*

C Tpt. *ff*

Ney

Kmç

Kan.

Perc. TOMS

Selim

S. *mp* may i see my mo-ther dead and my fa-ther_ too_ *f*

M-S.

Bar. *f* May my two eyes drop out if I don't! *mp* may i see my mo-ther dead

Bar.

Vln. 1 *ff* *f* *ff*

Vln. 2 *ff* *f*

Vla. *ff* *ff*

Vc. *pizz.* *p* *ff* *f*

Db. *ff*

144

FL. *C FLUTE* *ff*

Cl. *fp* *p* *f* *fp* *ff* *fp* *pp*

Hn. *fp* *p* *pp* *sfz* *pp*

C Tpt.

Ney

Kmç

Kan.

Perc. *Xylophone* *p* *ff*

Selim

S. *ff* these peo - ple are dri - ving me mad

M-S. *ff* these peo - ple are dri - ving me mad

Bar. *ff* these peo - ple are dri - ving me mad

Bar. *ff* these peo - ple are dri - ving me mad

Vln. 1 *pizz., con forza* *p* *f* *mp* *arco* *ff* *pizz., con forza* *p* *f*

Vln. 2 *pizz., con forza* *p* *f* *mp* *arco* *ff* *pizz., con forza* *p* *f*

Vla. *pizz., con forza* *p* *f* *mp* *arco* *ff* *pizz., con forza* *p* *f*

Vc. *detaché* *fp* *f* *f mp* *f* *ff* *arco* *fp* *f*

Db. *detaché* *fp* *f* *f mp* *ff* *pizz., con forza* *p* *f*

147

Fl. *p ff* *pp*

Cl. *sfz*

Hn. *sfz* *sfz*

C Tpt.

Ney

Kmç *sfz* *p* *f* *mp*

Kan.

Perc. *ff* *sfz*

Selim

S. i'll shoot them all if I stay here a - ny

M-S. i'll shoot them all if I stay here a - ny

Bar. i'll shoot them all if I stay here a - ny

Bar. i'll shoot them all if I stay here a - ny

Vln. 1 *arco* *ff* *pizz., con forza* *p* *f* *mp*

Vln. 2 *arco* *ff* *fp* *f* *f mp*

Vla. *pizz., con forza* *ff* *arco* *fp* *f* *f mp*

Vc. *pizz., con forza* *f* *ff* *p* *f* *mp*

Db. *ff* *pizz., con forza* *p* *f* *f mp*

150

Fl. *ff*

CLARINET in Eb *mf*

Hn.

C Tpt.

Ney

Kmç

Kan. *mf*

Perc. *ff* DARBUKA

Selim

S. lon - ger

M-S. lon - ger

Bar. lon - ger

Bar. lon - ger

Vln. 1 *ff* arco *mf*

Vln. 2 *ff* *mf* *f*

Vla. *ff* *mf* *f*

Vc. *f* *ff* pizz. *p* arco *f*

Db. *ff* pizz.

Zey-nel flees from deck to deck

♩ = c. 88

Tempo I ♩ = c. 88

156

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

in to the mid-dle of the Gol den Horn

mf

mf

f

Zey-nel seen on bright-ly lit fer-ry

mp

[oo - a! oo - a!]

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sfz

mf

mf

sfz

pizz.

p

pizz.

p

162

Fl. *mf* *ff* *p*

Cl. *mf* *mf*

Hn. *mf* *f* *mf* *p*

C Tpt. *p*

Ney *mf* *ff*

Kmç *mf* *ff*

Kan. *mf* *mf*

Perc.

Selim

S. *mf* *ff*
on the Bos-phor-us

M-S. *mf* *ff*
on the Bos-phor-us *f*
has he lost his mind

Bar. *pp*
oo - a!]

Bar.

Vln. 1 *mf*

Vln. 2 *mf* *ff* *mf* *mf*

Vla. *mf* *mf*

Vc. *pizz.* *p*

Db. *pizz.* *pizz.*

♩ = c. 88

169

Fl. *lighter*
p

Cl. *CLARINET in Bb*
lighter
p

Hn. *lighter*
p

C Tpt. *lighter*

Ney

Kmç

Kan. *mf*

Perc.

Selim

S. *f* (ord.) *lighter*
there there kill him! three guns ex -
p

M-S. *f* *f* *lighter*
there there three guns ex -
p

Bar. *f* (ord.)
there there kill him!

Bar. *f*
there there

N $\text{♩} = 88$ Airy
lighter; flautando, SV

Vln. 1 *p*

Vln. 2 *lighter; flautando*
p

Vla. *lighter; flautando, SV*
p

Vc. *arco*
p

Db.

178

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

MANSUR

S.

plode un der A hir ka pı Light house

M-S.

plode un der A hir ka pı Light house

Av - ci - lar the Bo - gaz - ke-sen slope

Bar.

three guns ex - hir ka pı hir ka pı Zey-nel seen in the rise of Av - ci - lar

Bar.

three guns ex - plode un der A hir ka pı

Zey-nel seen in the rise of Av - ci - lar

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

197

Fl. *fp* *f*

Cl. *f* *p* *gliss.* *p* *gliss.*

Hn. *pp* *f* *pp* *pp*

C Tpt. *pp* *f*

Ney *fp* *f*

Kmç

Kan. *fp* *f*

Perc.

Selim

S. *pp* *drowsily, molto sost.*
they sleep there a hun-dred cops

M-S. *pp* *drowsily, molto sost.*
they sleep there a hun-dred cops two thou-sand three thou sand

Bar. *pp* *drowsily, molto sost.*
they sleep there a hun-dred cops two thou-sand three thou - sand

Bar. *p* *drowsily*
a thou-sand cops two thou-sand three thou - sand

Vln. 1 *fp* *f*

Vln. 2 *fp* *f*

Vla.

Vc. *pp*

Db. *pp*

204

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

whispered *f* *poss.*

three thou-sand cops three thou-sand three thou sand!

whispered *f* *poss.*

two thou-sand cops two thou-sand cops three thou sand!

whispered *f* *poss.*

[nd] three thou sand!

whispered *f* *poss.*

[nd] three thou sand!

mf p *mf* *5* *3* *ppp*

mf *5* *3* *ppp*

ppp

ppp

O $\text{♩} = 60$ Marcato, lilting
all staccatos are staccatissimo

41

Fl. *pp* *mp* *pp* 'pizz' (T) --

Cl. *pp* *pp*

Hn.

C Tpt.

Ney *sost.* *mf* <

Kmç *sost.* *mf* <

Kan.

Perc. **XYLOPHONE** *softer mallets* *pp* *mp* > *pp* *pp* *mf* > *pp* *pp*

Selim

Sprechgesang: all vocal parts for contour only in a relative range, pitch level ad lib. until letter R

f Flower Seller 1: *sweetly, enticingly* <

S. Buy-u- run!

M-S. *mf* > Buy-u- run!

Bar. *f* [r]Roll up [r]roll up folks come and [th]see the gol-den

Bar.

Sprechgesang. with a bizarre, utterly unplaceable foreign accent that seems to combine guttural R's of French or Arabic with Rumanian or Turkish Gypsy English

Eagle Owner: *mf*

O $\text{♩} = 60$ Marcato, lilting
all staccatos are staccatissimo

Vln. 1 *pizz* *pp* *mp* > *pp* *pp* *mf* > *pp* *mf* *pp* *mp* > *p*

Vln. 2 *pizz* *pp* *mp* > *pp* *pp* *mf* > *pp* *mf* *pp*

Vla. *arco* *p* > *mf* > *pp* *pizz* *arco* *p* > *p* (*sempre staccatissimo! choke pizz with LH*)

Vc. *pizz* *mp* > *pp* *mf* > *pp* *mf* *pp* *mp* > *p* *mf* = *p*

Db. *pizz* (*sempre staccatissimo! choke with LH*) *mf* *pp* *mf* = *p*

(ord.)

P

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

216

mp *pp* *p* *f* *f* *mf* *pp* *f* *p*

(T)

(ord.)

mp *pp* *p* *f*

mp

mp

ff *p*

ff *p*

ff *p*

DARBUKA

mf p *mf* *pp*

ea - gle that was cap-tured on Mount Kaf on-ly one egg in a thou - sand years does the Phoe-nix lay

arco *f* *mp* *f* *f* *pp* *f* *p* *p* *f* *p*

arco *f* *mp* *f* *pp* *f* *p* *p* *f* *p*

arco *f* *mp* *f* *p* *pp* *f* *p*

arco *mp* *f* *mp* *p* *f* *p* *f* *p*

arco *mp* *f* *f*

pizz. *pp* *f* *p* *p* *f* *p*

pizz. *pp* *f* *p* *p* *f* *p*

pizz. *pp* *f* *p*

pizz. *f* *p*

pizz. *f*

225

Fl. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp*

C Tpt. *mp*

Ney *mf* *mf*

Kmç *mf* *mf*

Kan. *mf* *mf*

Perc. *p* *mf p* *mf pp* *pp*

Selim

S.

M-S.

Bar. *triumphant*
and from that egg this ea-gle nine-ty two years old it has trav-elled to Mec-ca and Me - di - na

Bar.

Vln. 1 *mf* *p* *p* *mf* *pp* *f* *mf* *pp*

Vln. 2 *p* *mf* *pp* *f* *mf* *pp*

Vla. *mf* *p* *mf* *pp* *mf* *pp*

Vc. *mf* *p* *p* *mf* *pp* *f* *mf* *pp*

Db. *mf* *f*

impressively *molto vib*

44

234

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

vi-si-ted the [th]shrine of the ho-ly pro-phet. in ol-den times it was the Phoe - nix that crowned kings and Sul-tans

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(ord.)

p

f

mf

f

pp

f

p

f

p

pizz.

arco

f

p

f

p

p

pizz.

pp

mf

pp

mf

p

p

pizz.

p

mf

p

mf

242

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Shahs and Beys

Jen-ghiz Khan and Sü-ley - man the mag - ni fi - cent!

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

248

(ord.)

Q

Fl.

f *p* *f* *mf*

(ord.)

Cl.

mf *f* *p* *f*

Hn.

C Tpt.

Ney

f *mf*

Kmç

f *mf*

Kan.

f *mf*

Perc.

mf p *mf* *pp*

Selim

S.

M-S.

Bar.

this[th] Ea-gle who has [th]seen hell who bears the o-dor of pa-ra-dise on its wings

Bar.

Q

Vln. 1

f *pp* *p* *p*

Vln. 2

pp *p* *p*

Vla.

pizz. *p* *pp* *p*

Vc.

f *p* *p*

Db.

pizz. *p* *f* *p*

256

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mf > pp* *p*

p *mf > pp* *p*

can tell a man's past and fore - cast his fu ture here on these slips of pa-per ev - ry - thing a-about you...

arco pizz *mf > pp* *mf* *pp* *mp > pp* *p* *mf*

arco pizz *mf > pp* *mf* *pp* *mp > pp* *p* *mf*

arco pizz *mf > pp* *p* *mf > pp* *< p >* *mf* *3* *3* *3*

mf > pp *p* *mf > pp* *mp > pp* *p*

f

265

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf >

mf >

pp *p* *mf* < *p* *mf* *mf* > *pp* *mf*

pp *p* *mf* < *p* *mf* > *pp* *mf*

p *mf* *pizz.* *p*

pp *p* *mf* < *p* *mf* *arco* *mf* *pizz.* *p*

is in-scribed they say a man's past and his fu ture have three hun-dred six-ty two modes but here

commandingly

3

3

3

arco

pizz.

arco

pizz.

282

Fl. *f* *mf* *pp* (ord.) *f* *f*

Cl.

Hn. *mp*

C Tpt. *mp*

Ney *ff* *p* *mf*

Kmç *ff* *p* *mf*

Kan. *ff* *p* *mf*

Perc. *mf* *p* *mf* *pp* *p*

Selim

S.

M-S. *f* *mf* bu

Bar. be-fore night clo-ses on you! on-ly too and a half li ra too and a half li ra too li-ra!

Bar.

Vln. 1 *pp* *p* *f* *mf* *pp* *mf* arco pizz.

Vln. 2 (pizz.) *pp* *p* *f* *mf* *pp* *mf* arco pizz.

Vla. *pp* *p* pizz.

Vc. *p* *mf* arco pizz.

Db. pizz.

290

ALTO FLUTE

R

breathy

cresc. poco a poco

overtone sweeps

51

Fl.

mf p

sf

Cl.

BASS CLARINET

sf pp

sim.

Hn.

mf p

pp

C Tpt.

mf p

(overtone 7th)

pp

Ney

mf p

Kıncı

mf p

Kan.

pp

Perc.

hard mallet

VIBRAPHONE

soft mallet

pp

cresc. poco a poco

Selim

S.

f

(ord.)

bu - yu run!

M-S.

3

(ord.)

yu - run!

Bar.

f

half shouted like a foghorn

bo - za

Vln. 1

arco

sf mf

p

R

col legno

ST → SP

f

pp

cresc. poco a poco

Vln. 2

arco

mf

p

f

pp

cresc. poco a poco

Vla.

arco

mf

p

f

pp

ST → SP

ord.

clb

sf pp

cresc. poco a poco

Vc.

col legno

ST → SP

f

pp

cresc. poco a poco

Db.

col legno battuto

sf mf

p

297

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sf

pp

poco a poco ord.

(overtone 7th)

ord. (still col legno)

ord. (still co legno)

ord. (still col legno)

clb

sim.

ST → SP

ord. arco

304

S

Fl. *sf* *meno f cresc. poco a poco*

Cl. *ff* *like a foghorn* *meno f cresc. poco a poco*

Hn. *ff* *f menof* *cresc. poco a poco*

C Tpt. *f* *meno f cresc. poco a poco*

Ney *ff* *meno f cresc. poco a poco*

Kmç *ff* *meno f cresc. poco a poco*

Kan. *ord.* *ff* *meno f cresc. poco a poco*
(overtonal 7th)

Perc. *ff* *meno f cresc. poco a poco*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *arco, ord.* *ff* *meno f* *cresc. poco a poco*

Vln. 2 *arco, ord.* *ff* *meno f* *cresc. poco a poco*

Vla. *arco, ord.* *ff* *meno f* *cresc. poco a poco*

Vc. *ST → SP* *ff* *arco, ord.* *f menof* *cresc. poco a poco*

Db. *ff* *arco, ord.* *f menof* *cresc. poco a poco*

311

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

GONGS

mf

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

324

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp *mf* *mf* *f*

fp *mf* *mp* *ff* *mf*

f

VIBRAPHONE

GONG

fp *mf* *mp* *f* *sim.*

fp *mf* *mp* *f* *sim.*

fp *mf* *mp* *f* *sim.*

fp *mf* *mp* *f*

fp *mf* *mp* *f*

331

Fl.

Cl.

(BASS CL)

f

Hn.

C Tpt.

con sord.

ff

shake gliss.

Ney

Kmç

Kan.

mf

Perc.

XYLOPHONE

f

f

ff

ff

DARBUKA

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

f

Vc.

pizz.

f

Db.

pizz.

f

338

Fl. *p* *ff* *f* (growl)

Cl. *p* *ff* *f* (growl)

Hn.

C Tpt. *fp* *ff*

Ney

Kmç

Kan.

Perc. ornament freely, *f* *pp*

Selim

S. *f* 3 3 5 Is - tan-bul Po-lice sho-wered with tip-offs ex-ploits of Zey-nel Çe-lik and his gang

M-S. *f* 3 3 5 Is - tan-bul Po-lice sho-wered with tip-offs ex-ploits of Zey-nel Çe-lik and his gang

Bar. *f* 3 3 5 Is - tan-bul Po-lice sho-wered with tip-offs ex-ploits of Zey-nel Çe-lik and his gang

Bar. *f* 3 3 5 Is - tan-bul Po-lice sho-wered with tip-offs ex-ploits of Zey-nel Çe-lik and his gang

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *p* *ff*

Vc. *mf* *ff*

Db.

347 BASS DRUM

Fl. *mf*

Cl. *mf*

Hn.

C Tpt.

Ney

Kmç

Kan. *mf* ornament freely,

Perc. *f*

Selim

S. *f*
on-ly yes-ter-day mor-ning at the ve ry same time

M-S. *f*
on-ly yes-ter-day mor-ning at the ve ry same time

Bar. *mp*
[Ooh - ah i - ah]

Bar. *mp*
[Ooh - ah i ah]

♩=♩=c. 84 Tempo II

Vln. 1 *mf*

Vln. 2

Vla. *mf*

Vc. *mf* pizz.

Db. *mf* pizz.

354

Fl. *mf*

Cl. *mf*

Hn.

C Tpt.

Ney

Kmç *mf*

Kan. **KANUN SOLO** in A Hicaz [A Bb C# D E (or Eb) F# G]
 in a flashy, urban *fasıl* group style
 (any octave)

Perc.

Selim

S. *f* SHOUTED:
 twen-ty three Zey-nel Çe-lik-s. spot-ted in Sa-mat-ya!

M-S. *f* SHOUTED:
 twen-ty three Zey-nel Çe-lik-s. spot-ted in Sa-mat-ya!

Bar. *f* SHOUTED:
 twen-ty three Zey-nel Çe-lik-s. spot-ted in Sa-mat-ya!

Bar. *f* SHOUTED:
 twen-ty three Zey-nel Çe-lik-s. spot-ted in Sa-mat-ya!

Bar. *f* SHOUTED:
 thirty-seven in Beyoglu!

Bar. *f* SHOUTED:
 nine in Tarabya!

Vln. 1 *mf*

Vln. 2 (1) (2)

Vla. *mf*

Vc. *mf*

Db. *mf*

356

FL.

mf

CL.

mf

CLARINET SOLO in A Hicaz [A Bb C# D E (or Eb) F# G]
in a flashy, urban *fasıl* group style
(any octave, but mostly piercingly high!)

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

ff

S.

:twenty-seven in Aksaray!

M-S.

ff
SHOUTED:

ninety-six in Bebek!

Bar.

Bar.

Vln. 1

(3)

(4)

Vln. 2

Vla.

mf
arco

Vc.

mf

Db.

♩=100 Anxiously

T

to C flute

358

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan. *mf* strike palm on strings

Perc.

Selim

S. *ff* One in Me-nek - se! *p* [Ooh ah Ooh ah] *p* [Ooh ah]

M-S. *ff* One in Me-nek - se! *f* Pa-nic sweeps vil-lage since İh-san's mur-der *ff*

Bar. *ff* One in Me-nek - se! *p* [Ooh ah Ooh ah] *p* [Ooh ah Ooh mur-der mur -

Bar. *ff* One in Me-nek - se! *f* Pa-nic sweeps vil-lage since İh-san's mur -

VIOLIN SOLO in A Hicaz [A Bb C# D E (or Eb) F# G]
in a flashy, urban *fasıl* group style

♩=100 Anxiously

T

Vln. 1 (any octave) (5)

Vln. 2

Vla. *mf*

Vc. *mf*

Db. *mf*

sf *<f>p* pizz.

sf *<f>p* pizz.

sf *<f>p* arco pizz.

sf *<f>p* *p*

[illegible]

371

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

re-la-tive of his did-n't you throw the mite out of your house when he was sick and al-most dy - ing

as for you Sü - ley - man

as for you Sü - ley - man

mf *p* *sfz* *<f>p* *f* *sfz* *<f>p* *f* *p* *sfz* *<f>p* *f* *p* *sfz* *<f>p* *p*

377

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

MANSUR

f *p*

f *p*

f *molto tremolando* *mf*

I ne-ver did a ny-thing bad to him... why, I gave bread to him once when he was hun-gry

ff

didn't you step on his hand with your hob - nailed

p *ffz*

p *ffz*

pizz. *p* *ffz*

p *ffz*

ffz

382

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

and what a-bout you Fah - ri Bey?

and what a-bout you Fah - ri Bey?

boot?... it's you he should have killed, not lh - san!

p I for one ne-ver did a-ny-thing to him

pizz.

p

pizz.

p

388

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M.S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

was-n't it you that took Zey nel to the Po - lice____ ac - cu-sing him_ of steal ing your fish- nets? three times Fi- sher Se- lim's house rid- dled with bul -

was-n't it you that took Zey nel to the cops, to the Po lice_____ steal ing your fish- nets? three times Fi- sher Se- lim's house rid - dled with

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

390

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

lets

bul-lets

(looking at each other)

dolce *p*

he would-n't do a-ny-thing to us

fi-nal-ly house set on fire

af-ter all the years_ he's been ea-ting our bread!

f indignantly

af-ter all the years_ he's been ea-ting our bread!

f indignantly

af-ter all the years_ he's been ea-ting our bread!

f indignantly

af-ter all the years_ he's been ea-ting our bread! he'll

f indignantly

af-ter all the years_ he's been ea-ting our bread!

sfz

sfz

sfz

sfz

sfz

394

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

burn this wholeneigh-bor-hood

Well, we did n't kill him did we ?

Reading from a newspaper

Why, man you made him spit blood!

'a new or der is-sued to shoot the gang-ster Zey-nel Çe

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Calmato

398

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp *ff* *indifferent* *p*

Dancer shouts: *I'm Zeynel Çelik! Zeynel Çelik, they call me!*

"I can't live as long as Me-nek-şe stands"

join the queue eve ry-one's

mp *ff* *indifferent* *p*

"I can't live as long as Me-nek-şe stands"

join the queue eve ry-one's

p *ff* *indifferent* *p*

Zey-nel said: "I can't live as long as Me-nek-şe stands"

join the queue eve ry-one's

mp *ff* *indifferent* *p*

lik' on sight "I can't live as long as Me-nek-şe stands"

join the queue eve ry-one's

pp *pp* *p*

pp

p

stringendo (♩=82) a tempo rit. (♩=58) ♩=144 Again Manic

71

406

Fl. *fp* *f* *pp* *ff*

Cl. *pp* *fp* *f* *ff*

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S. *< p* *pp*
Zey-nel Çe lik these days

M-S. *< p* *pp*
Zey-nel Çe lik these days

Bar. *< p* *pp*
Zey-nel Çe lik these days

Bar. *< p* *pp*
Zey-nel Çe lik these days

f There he is

f There he is

f There he is

stringendo a tempo rit. (♩=58) ♩=144 Again Manic

Vln. 1 *< p* *fp* *f* *pp* *p* *mp* *f* *p* *ff*

Vln. 2 *mp* *p* *mp* *f* *p* *ff*

Vla. *pizz., con forza* *pizz.*

Vc. *p* *mp* *f* *arco* *p* *ff*

Db. *pizz., con forza* *p* *f* *p* *< ff*

413

Fl. *ff* *f* *sfz* *sfz* *ff*

Cl. *ff* *f* *sfz* *sfz* *ff*

Hn. *p* *f* *ff*

C Tpt. *p* *f* *f* *ff*

Ney

Kmç

Kan.

Perc. *ff*

Selim

S. Zey - nel Çe lik the gang - ster! catch him!

M-S. Zey - nel Çe lik the gang - ster! catch him!

Bar. Zey - nel there! the gang - ster! catch him!

Bar. Zey - nel there! the gang - ster! catch him!

Vln. 1 *ff* *f* *f* *ff*

Vln. 2 *ff* *f* *ff*

Vla. *f* *sfz* *sfz* *ff*

Vc. *pizz* *ff* *f* *ff*

Db. *ff* *f* *p* *ff*

con sord

Xylophone

arco

arco

arco

arco

416

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

the blood - thir - sty mur-der-er!

catch him! its the gang-ster! the bank rob - ber

catch him! Zey - nel Çe - lik. the blood - thir - sty mur-der-er!

pizz., con forza *p* *f* *mp* *f* *p*

pizz., con forza *p* *f* *mp* *ff* *p*

pizz., con forza *p* *f* *mp* *ff* *p* ord. *f*

fp *f* *f mp* *ff* *p* ord. *f*

pizz., con forza *p* *f* *f mp* *ff* *p*

arco *ff* *p*

421

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mf* *f*

f *mf* *f*

f *mf* *f*

p *f* *mf* *f*

p *f* *mf* *f*

Vibraphone

Scene 4: Selim Builds a House

Musical score for a piece titled "First fiery, then smoothly caressing, like a gentle breeze". The score is written for a large ensemble of instruments and voices. The tempo is marked as 58. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

The instruments and voices included are:

- Flute
- Clarinet in Bb (labeled "CLARINET in Bb")
- Horn in F
- Trumpet in C
- Ney (labeled "YILDIZ NEY")
- Klasik Kemence
- Kanun
- Ud
- Percussion (labeled "CROTALES")
- Selim
- Soprano
- Mezzo-soprano
- Baritone 1
- Baritone 2
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass*

The score is divided into two main sections. The first section, marked "First fiery", features a fast tempo and includes a 7-measure rest for the Flute and Clarinet. The second section, marked "then smoothly caressing, like a gentle breeze", features a slower tempo and includes a 5-measure rest for the Flute and Clarinet. The score includes various dynamic markings (f, ff, p, mf, sf) and articulation marks (accents, slurs, breath marks).

4

Fl.

f *p* *p* *BASS CLARINET* *mf* *p*

Cl.

f *p* *p*

Hn.

p *> p*

C Tpt.

Ney

f *p* *f* *p* *pp*

Kırık

f *p* *f* *p*

Kan.

p *mp* *p* *f* *p* *f* *p*

Ud

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

f *p* *p*

Vln. 2

f *p* *f* *p*

Vla.

f *p* *p*

Vc.

f *p* *p*

Db.

f *p*

[illegible]

[illegible]

22 movendo

Fl. *f* *p*

Cl.

Hn.

C Tpt.

Ney *f* *p*

Kmç *f* *p*

Kan. *f* *p* *f*

Ud

Perc. *mf* *p* CROTALES

Selim *f* *mf*

white it shall be my man sion, and bright like the Mar-ma-ra Sea— you can't ex-pect a girl to

S.

M-S.

Bar.

Bar.

Vln. 1 *f* *f* *mp* *f > mf* movendo

Vln. 2 *f* *f* *mp* *f > mf*

Vla. *f* *mp* *f* *mp* *mp = p* *f*

Vc. *f* *mp* *pp* *f*

Db. *f* *mp* *pp* *f*

28 *accel.*

Fl. *f*

Cl. *p*

Hn. *p*

C Tpt.

Ney

Kmç

Kan.

Ud

Perc.

Selim

there's some-thing strnge to-day its not a fish it a mon-ster

S.

M-S.

Bar.

Bar.

accel.

Vln. 1 *f* *p*

Vln. 2

Vla. *p*

Vc. *p* *sfz*

Db. *p* *sfz*

♩=88 with fire, focused

34

Fl.

CL.

CLARINET in Bb

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud

Perc.

VIBRAPHONE

Selim

it won't break my line— taut taut to brea-king— qui-ver-ing his-sing it'll

S.

M-S.

Bar.

Bar.

Vln. 1

$f > mp$

Vln. 2

Vla.

Vc.

ff

ff

sfz

sfz

$p < ff$

Db.

ff

fp

sfz

sfz

$p < ff$

pizz. arco

pizz. sfz

arco sfz

Allegro con fuoco ♩=120

44

Fl. *fff* *mf* *ff* *f*

Cl. *fff* *mf* *ff* *f*

Hn. *ff* *mp* *f*

C Tpt. *ff* *mp* *f*

Ney *smoothly* *mf*

Kmç *smoothly* *mf*

Kan. *smoothly* *mf* *ff*

Ud.

Perc. *VIBRAPHONE* *smoothly* *mp* *f*

Selim *f*

S.

M-S.

Bar.

Bar.

Allegro con fuoco ♩=120

(arco) A

staccatissimo, spicc.

Vln. 1 *smoothly* *mp* *f* *mp* *mf* *espress.*

Vln. 2 *smoothly* *mp* *f* *mp* *pizz.* *mf*

Vla. *smoothly* *f* *mp* *f* *mp* *pizz.* *mf*

Vc. *f* *mp* *f* *mp*

Db. *f* *mp* *f* *mp* *pizz.*

[illegible]

51

breathy

p *f* *p* *f* *pp* *f* *p* *p*

mf *p*

pp

f

mf *p*

swamped pulled down but not so bad - ly this time a sign he's tir -

♩=84-88 again turgid

p *f* *pp* *f* *p* *f* *pp* *f* *p* *p*

mf *f* *pp* *f* *p* *mf* *p* *f*

espress.

p *f* *p* *mf*

fmp *f* *mf* *ff* *p* *p* *mf*

p *mf* *p* *mf*

55

Fl.

Cl.

Hn.

C Tpt.

Ney

Kme

Kan.

Ud.

Perc.

GLOCK

Selim

ing he'll ne-ver be free a - gain

S.

M.S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

87

63

Fl. *ord.* *f* *5* *T* *(ord.)* *f* *5* *mp* *5* *ff* *5* *mp*

Cl. *mf* *f* *mf* *f* *mp* *ff*

Hn. *mp* *p* *mf* *p* *ff*

C Tpt. *mp* *p* *mf* *p* *ff*

Ney

Kmç

Kan.

Ud

Perc. *f* *mp* *f* *ff*

Selim

tense like a bow you arch, you dis - ap - pear

S.

M-S.

Bar.

Bar.

Poco più mosso ♩=104

Vln. 1 *pizz.* *f* *mf* *ff* *pizz.* *f* *mf* *ff*

Vln. 2 *f* *mf* *ff* *f* *mf* *ff*

Vla. *f* *mf* *ff* *f* *mf* *ff*

Vc. *f* *mf* *ff* *f* *mf* *ff*

Db. *ff* *ord.*

65

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

p

mf

p

mf

mf

p

f

secco

ff

mf

sost.

ff

sost.

ff

sost.

ff

now _____ for the last time _____ rise

67

Marcato, staccatissimo

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fmp

mf

sf

sfz

con sord.

(hole slap)

pizz.

(on node of low F#)

sf

sfz

sfz

f

you huge glis-ten-ing mass of blue rise to the sur-face I'm

Marcato, staccatissimo

sfz

sfz

sfz

sf

f

sfz

71

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rea- dy!

f

sfz

p

ff

p

p

ff

mf

ff

p

mf

f

sfmp

ff

f

ff

mp

rall. . . . ♩=66 Calmato, Semplice

(RECIT)

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

pp

mf

f

espress. colla parte

Sul Tasto

Zey-nel my child the Po-lice are com-ing the cof-fee house is full of them

ZEYNEL cowers in paranoia,
screwing himself up into a ball

94

85

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rall. . . (a tempo)

p *mf*

cuivré

f

con sord.

f

f *mp*

f *mp*

f *mp*

Zeynel: (Dancer)
save me! Look, I've got money
shows Selim a wad of banknotes

f furioso

3 *3* *3* *3* *3* *3*

how dare you! you come to kill me_ to burn down my house and now this

molto vib.

f *molto vib.*

pizz. *sfz*

molto vib.

f *molto vib.*

pizz. *sfz*

molto vib.

f *molto vib.*

rall. . . (a tempo)

<f *mp* *mf*

<f *mp* *mf*

<f *mp* *mf*

<f *mp* *mf*

[illegible]

96

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

f

p

fp *lightly*

mf

mp

f *p*

f *p*

f *p*

mp *mf* *p*

mp *mf* *p*

p

we'll keep your mo-ney safe you'll need it in those for-eign lands You're my deck hand now sit here be side me and don't be a-

102

rall. . .

Fl.

$f > p$ $\triangleleft >$

mf

p $\triangleleft >$

Cl.

mp $\triangleleft >$

Hn.

C Tpt.

Ney

pp

Kmç

mp $\triangleleft >$

Kan.

pp

Ud.

Perc.

Vibraphone

p

Selim

fraid

S.

M-S.

Bar.

Bar.

Zeynel: we're saved!

Vln. 1

$f > mp$ $\triangleleft >$

mf

mf

Vln. 2

$f > mp$ $\triangleleft >$

mp p mf

Vla.

mp mf mf

espress..

Vc.

mp mf

espress..

mf

Db.

mp p

[illegible]

117 *molto rit.* *a tempo*

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

smoothly

f *p* *mf* *p*

mp *p* *3* *3*

— take you safe and sound through the Ca-na ka-le strait why should I kill you my child? you know how I like you

Zeynel

don't kill me

molto rit. *a tempo*

f *mp* *f* *mp* *p*

f *mp* *p* *mf* *p* *f* *mp* *p*

[illegible]

Zeynel,paranoid, tries to strangle Selim, but Selim strangles Zeynel in self defense

♩. = ♩ = 80 L'istesso Tempo 101

E

Fl. *p* *pp*

Cl. *p* *pp* *sf* *sf* *sf* *mf cresc.*

Hn. *f* *sf* *sf* *sf* *mf cresc.*

C Tpt. *sf* *sf* *sf* *mf cresc.*

Ney

Kmç

Kan.

Ud

Perc. **VIBRAPHONE** *pp* To Darbuka

Selim

S.

M-S.

Bar.

Bar.

E

Vln. 1 *p* *pp*

Vln. 2

Vla. *fp* *fp* *mf*

Vc. *fp* *fp* *mf*

Db. *fp* *fp* *mf*

141

Fl. *mf cresc.* *ff* *ffz* *p* Calming rall.

Cl. *ff* *ffz* *p*

Hn. *ff* *ffz*

C Tpt. *ff* *ffz*

Ney

Kmç

Kan.

Ud

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *mf cresc.* *ff* *ffz* *p* Calming rall.

Vln. 2 *mf cresc.* *ff* *ffz* *p*

Vla. *cresc.* *ff* *ffz* *p*

Vc. *cresc.* *p*

Db. *cresc.* *p*

MANDARA dance

♩=132 Fast

148 **r a l l** **F** 103

Fl. *p* *pp*

Cl.

Hn. *pp*

C Tpt.

Ney

Kmç

Kan. ornament freely
D Hicaz

Ud

Perc. **DARBUKA**

Selim Let's build my

S.

M-S.

Bar. *p* still in a sing songy way, but rall.
whistle

Bar.

r a l l **F** 103

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *pp*

Vc. *pp*

Db. *pp*

156

Fl. 2. 4x 1.3 2.4 2x 1.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud

Perc.

Selim 1.3. 2.4

house at once!

S.

M-S.

Bar.

Bar.

Vln. 1 2. 1.3. 2.4

Vln. 2

Vla.

Vc.

Db.

This musical score page covers measures 167 through 172. The instrumentation includes:

- Fl.**: Flute
- Cl.**: Clarinet
- Hn.**: Horn
- C Tpt.**: Cornet / Trumpet
- Ney**
- Kmç**
- Kan.**: Kanun
- Ud**
- Perc.**: Percussion
- Vibraphone**
- Selim**
- S.**: Sitar
- M-S.**: Meskenar Sitar
- Bar.**: Baritone
- Vln. 1**: Violin I
- Vln. 2**: Violin II
- Vla.**: Viola
- Vc.**: Cello
- Db.**: Double Bass

The score features complex rhythmic patterns, particularly in the percussion and string sections. Dynamic markings such as *f*, *p*, and *pp* are used throughout. Measure numbers 167, 170, and 172 are indicated at the top. A rehearsal mark "1." appears above measure 170. The key signature has one flat (B-flat), and the time signature is 3/4.

177

Fl. *p*

Cl. *p* *pp* *p* *7* *7* *7* *7*

Hn.

C Tpt.

Ney

Kmç

Kan. *(any 8ve)* *p*

Ud

Vib. *p* *mp*

Selim *f* wel - come!

S. *mf* *p* *mf* *3* *5* *3* *3* why he's fal-len in love with a house at his age bless the man!

M-S. *mf* *p* *mf* *3* *5* *3* *3* why he's fal-len in love with a house at his age bless the man!

Bar. *mf* *p* *mf* *3* *5* *3* *3* why he's fal-len in love with a house at his age bless the man!

Bar. *mf* *p* *mf* *3* *5* *3* *3* why he's fal-len in love with a house at his age bless the man!

Vln. 1

Vln. 2 *pp* *7* *7* *7* *7* *7* *7* *7*

Vla. *p* *7*

Vc. *7*

Db. *mf*

play freely in any order somewhat rapidly

185

Fl.

Cl.

Hn.

C Tpt.

Ney

Kırık

Kan.

Ud.

Vib.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to a dol - phin

wel - come!

p

pp

f

ff

ord.

f

188

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud

Vib.

Selim

S.

M-S.

Bar.

Bar.

then he goes out sits un-der the plane tree sta-ring at the house lost in won-der

ne-ver

G

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

This page contains measures 194 through 198 of the musical score. The instruments listed are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), Ney, Kavalav (Kmc), Kanun (Kan.), Ud, Vibraphone (Vib.), Selim, Soprano (S.), Mezzo-Soprano (M.S.), Baritone (Bar.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measures 194-197:** The woodwinds and strings play a rhythmic pattern. The Flute, Clarinet, and Horn parts have dynamic markings of *sfp*, *p*, and *mf*. The Kavalav part has a *sfp* marking. The Kanun part has a *p* marking.
- Measure 198:** The music continues with various dynamics including *f*, *mf*, and *fz*.
- Vocal Parts:**
 - The Soprano (S.) and Mezzo-Soprano (M.S.) parts have lyrics: "that big house of his stand-ing there he's...".
 - The Baritone (Bar.) part has lyrics: "He must have a screw loose!".
- Percussion:** The Vibraphone part includes a section labeled "Glockenspiel" and another labeled "VIBRAPHONE".

200

Fl. *f*

Cl. *f*

Hn. *f*

C Tpt.

Ney

Kmç

Kan. *f*

Ud

Glock. *f*

Selim *mp* but

S. *p* who left him for the se - ven seas

M-S. *f* — got some-thing a - gainst that house its be - cause of the mer - maid

Bar.

Bar.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Db.

207

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Glock.

Selim

she'll come back she'll come back

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

H $\text{♩} = 52$ flowing

f *mp*

f

p

p

p

arco *fp* *fp*

fp *pizz.* *fp*

[illegible]

[illegible]

[illegible]

222 117

Fl. *mp* 4:3 *mf* 4:3 *f*

Cl. *mf* 4:3

Hn.

C Tpt.

Ney

Kmç *mf*

Kan.

Ud

Glock.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *p* 5 *f* 3

Vln. 2 *mf* *p* 5 *mf*

Vla.

Vc.

Db.

226

Fl. *f* *p* *mf* *f* *mp* *tr* *tr* *tr*

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Glock.

Selim *blissfully* *3* *agitato* *3* *angrily* *f* *3* *fp*
 o - pen the door Mer - maid o - pen the door o - pen the door!

S.

M-S.

Bar.

Bar.

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. *p*

Vc.

Db.

229

Fl. *f* *f* *ffp*

Cl. *mf* *f* *ffp* *p*

Hn.

C Tpt.

Ney *fp*

Kma *p* *pp*

Kan. *p* *pp*

Ud.

Glock.

Selim *ff* *p* *3* *who are you?*

S.

M-S.

Bar. *5* *Stop, Fi-sheer Se- lim. Stop!...*

Bar.

Vln. 1 *mf* *f* *ffp* *sfp* *pp* *p* *pp*

Vln. 2 *f* *f* *ffp* *sfp* *pp* *p* *pp*

Vla. *ffp* *p* *pp*

Vc. *f* *arco* *ffp* *p*

Db. *f* *ffp* *pizz.* *p*

VEZIROGLU enters slowly with entourage,
Mahmut in front of him

J

120

235 ♩=84 Driving

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Glock.

Selim

S.

M-S.

Bar.

Bar.

don't you know me Se- lim? I'm Sü - ley -

J

♩=84 Driving
pizz.

arco

Vln. 1

Vln. 2

Vla.

Vc.

Db.

238 Sostenuto (♩=80-76)

Fl.

Cl. BASS CLARINET in Bb

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Perc. DARBUKA

Selim

S.

M-S.

Bar.

Bar. man

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f > *p* < *mf* *p* < *sfz* *f* > *p* < *mf* *p* < *sfz* *f* > *p* < *mf*

f > *p* < *mf* *fp* *fp* *fp*

molto sost. *p* < *sfz* *f* > *p* < *mf* *p* < *sfz* *f* > *p* < *mf*

molto sost. *p* < *sfz* *f* > *p* < *mf* *p* < *sfz* *f* > *p* < *mf*

p < *f* *p* < *f* *p* < *f*

pp *pp* *pp*

mp

p *f*

Sostenuto (♩=80-76) *molto sost.*

f *f* > *p* < *sfz* *f* > *p* < *mf* *p* < *sfz* *f* > *p* < *ff*

f > *p* < *sfz* *f* > *p* < *mf* *p* < *sfz* *f* > *p* < *ff*

f > *p* < *sfz* *f* > *p* < *mf* *p* < *sfz* *f* > *p* < *ff*

f *pizz.* *arco* *pizz. arco* *pizz. arco*

mf *f* *p* *mf* *f* *p* *mf* *f* *p* *mf* *f*

fp *mf* *fp* *mf* *fp* *mf* *fp* *mf*

243 A tempo ($\text{♩} = 84$)

Fl. *p sfz* *f* *p* *sempre*

Cl. *fp* *p* *sempre*

Hn. *p sfz* *p* *sempre*

C Tpt. *p sfz* *pp* *sempre*

Ney (slap holes) *p* *sempre*

Kmç

Kan. 'pizz.' muffle several strings and play only percussive sounds *ff* *sempre* near bridge

Ud *ff* *ff*

Perc. *f* *p* *cresc.* DARBUKA

Selim

S. *f* *f* *sempre*
you should see the ships Ve-zir-oğ-lu'sbought from Eur-ope not one not five not

M-S. *f* *f* *sempre*
you should see the ships Ve-zir-oğ-lu'sbought from Eur-ope not one not five not

Bar. *f* *like an echo* *p* *sempre*
you should see the ships Ve-zir-oğ-lu'sbought from Eur-ope not one not five

Bar. *f* *like an echo* *p* *sempre*
you should see the ships Ve-zir-oğ-lu'sbought from Eur-ope not one not five

Vln. 1 *p sfz* *mf p* *f* *pizz.* *f* *sempre*

Vln. 2 *p sfz* *mf p* *p* *f* *pizz.* *f* *sempre*

Vla. *p sfz* *ff* *f* *pizz.* *f* *sempre*

Vc. *f p sfz* *f* *p* *f*

Db. *fp* *f* *p*

247

Fl.

poco cresc.

f

like steamer ships' horn blasts

Cl.

poco cresc.

f

Hn.

poco cresc.

-f-

ff

C Tpt.

poco cresc.

f

Ney

poco cresc.

f

Kmç

ord.

f

Kan.

fp

f

Ud.

f

[WOODEN SPOONS or light Darbuka]

Perc.

f

Selim

S.

eight not ten not five not ten not twen - ty a fac-to-ry__ dries up its

M-S.

eight not ten not five not ten not twen - ty each ship a fac-to-ry__ that swal-lows up the sea

Bar.

cresc.

not eight not ten not five not ten not twen-ty each ship a fac-to-ry__ that swal-lows up the sea

Bar.

cresc.

not eight not ten not five not ten not twen-ty each ship a fac-to-ry__ that.. that dries up its

Vln. 1

arco

fp

ff

Vln. 2

arco

fp

ff

Vla.

arco, ord.

fp

ff

Vc.

f

p

ff

Db.

f

p

ff

251

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *ff*

fp *f*

p *sfz*

p *sfz*

f

f

DARBUKA

f *7*

mar - row

con port.

scrapes ev - ry sin - gle fish off the bottom! [m]

f *3* *f* *7*

dries up its mar-row

turgid *f* *3* *3* *3* *3* *SP* *ff*

turgid *f* *3* *3* *3* *3* *SP* *ord.* *ff*

ff *tempestoso* *f* *3* *7* *arraché* *sfz* *sfz*

turgid *ff* *f* *3* *7* *f* *ord.* *SP, press.*

arraché, pizz. *fff* *f* *p* *arco*

ord, molto sost.

fp *sfz*

molto sost.

fp *sfz*

molto sost.

fp *sfz*

ord. *SP, press.*

f *p* *arco*

fp

254

Fl. *f > p < mf* *p < sfz*

Cl. *f > p < mf* *fp* *fp* *f*

Hn. *f > p < mf* *p < sfz* *f > p < mf*

C Tpt. *f > p < mf* *p < sfz* *f > p < mf*

Ney *p < f* *f p < mf*

Kmç *p < f* *f p < mf*

Kan. *f p < mf* *f p < ff* *mf*

Ud *f*

Perc.

Selim

S. *ff* *quasi exotically, con. gliss.*
why the Shah of I - ran the king of Sau - di Ar - a - bi - a e-ven the

M-S. *ff*
why the Shah of I - ran the king of Sau - di the Shah of I-ran

Bar. *ff*
why the Shah of I - ran the king of Sau - di Ar - a - bi - a e-ven the

Bar. *ff*
why the Shah of I - ran the king of Sau - di Ar - a - bi - a e-ven the

Vln. 1 *f > p < mf* *p < sfz* *f p < mf*

Vln. 2 *f > p < mf* *p < sfz* *f p < mf*

Vla. *f > p < mf* *p < sfz* *f p < mf* *f*

Vc. *ord.* *SP. press.* *arco, ord.* *pizz. arco*
f p *f p < sfz* *f p* *f* *f*

Db. *mf* *fp* *mf* *f* *f*

259

Fl. *f*

Cl. *f*

Hn. *f*

C Tpt. *f*

Ney

Kmç

Kan. *f*

Ud. *f*

Perc.

Selim

S. *mp*
Pre - si - dent of the U - ni - ted States come to his feet haven't you heard... we're be - ing e -

M-S. *mp*
Pre - si - dent of the U - ni - ted States come to his feet haven't you heard... we're be - ing e -

Bar. *mp*
Pre - si - dent of the U - ni - ted States come to his feet

Bar. *mp*
Pre - si - dent of the U - ni - ted States come to his feet

Vln. 1 *f* pizz. arco *mf*

Vln. 2 *f* pizz. arco *mf*

Vla. *f*

Vc. *f*

Db. *f*

263 **K**

Fl. *mf* *f* *p* *dolce*

Cl. *f* *mp* *cresc.*

Hn. *fmp* *f* *mf* *fmp* *f*

C Tpt. *fmp* *f* *mf* *fmp* *f*

Ney *f*

Kmç *f*

Kan. *f* *mf* *f*

Ud *f*

Perc.

Selim

S. *f* *mf*

M.S. *f* *mf*

Bar. *mp* *dolce* *mf* *mp*

Bar. *mf* *mp*

Vln. 1 *sost.* *mf* *f* *mp* *f* *p* *dolce*

Vln. 2 *sost.* *mf* *f* *mp* *f* *mp* *cresc. poco*

Vla. *sost.* *mf* *f* *mf* *f* *fmp* *cresc. poco*

Vc. *f* *f* *mf* *f* *mp* *cresc. poco*

Db. *f* *f* *mp* *cresc. poco*

vic - ted We'll all have to work on Ve-zir - oğ - lu's can-ne-ry ships the Mu - ni-ci - pal-i - ty's go-ing to

vic - ted We'll all have to work on Ve-zir - oğ - lu's can-ne-ry ships the Mu - ni-ci - pal-i - ty's go-ing to

we're be-ing e-vic - ted we'll work there we'll work hard we'll work we'll

we're Tur - kish we'll work there

267

Fl. *p* *f* > *p* < *mf* *p* *sfz* *fp* (overtone sweep)

Cl. *a poco* *f* > *p* < *mf* *fp* (multiphonics sweep)

Hn. *molto sost.* *f* *p* < *sfz* *molto sost.* *f* > *p* < *mf* *p* < *sfz* *fp* (overtone sweep)

C Tpt. *mf* *p* *p* < *sfz* *f* > *p* < *mf* *p* < *sfz*

Ney *p* < *f*

Kmç *p* < *f*

Kan. *f* *f* *f* *p* < *mf*

Ud. *f* *f*

Perc.

Selim

S. *mp* *f* *f* *f*
build a sew - age plant on Çek-me-ce stream Come on, Fi-she Se-lim_ your

M-S. *mp* *f* *f* *f*
build a sew - age plant on Çek-me-ce stream Come on, Fi-she Se-lim_ your

Bar. *f* *mf* *f* *f*
work on those ships we all have to work Come on, Fi-she Se-lim_ your

Bar. *f* *f* *f* *f*
on those ships Come on, Fi-she Se-lim_ your

Vln. 1 *p* *molto sost.* *fp* < *sfz* *f* > *p* < *mf* *p* < *sfz*

Vln. 2 *a poco* *molto sost.* *fp* < *sfz* *f* > *p* < *mf* *p* < *sfz*

Vla. *a poco* *molto sost.* *fp* < *sfz* *f* > *p* < *mf* *p* < *sfz*

Vc. *a poco* *f* *f* *p* *mf* *pizz.* *arco* *p* < *sfz*

Db. *a poco* *f* *fp* *mf* *pizz.* *fp*

[illegible]

Act II, No. 10, "The Shipyard"

Fl. *mf* *f*

Cl. *b_♭ mf* *f*

Hn. *b_♭ mf* *f*

C Tpt.

Ney

Kmç

Kan. *f*

Ud *f*

Perc.

Selim

S. live you'll be wor-king in com-fort on those can-ner-y ships with doc-tors and hos-pi-tals_ and

M-S. live you'll be wor-king in com-fort on those can-ner-y ships with doc-tors and hos-pi-tals_ and

Bar. live you'll be wor-king in com-fort on those can-ner-y ships with doc-tors and paid leave and

Bar. live with doc-tors and paid leave and

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *b_♭ mf* *f*

Db. *b_♭ mf* *f* pizz.

Emphatically
Ritardando molto

♩=69 poco più rall...

L

rall.

M

131

279 *breathily, espress.*

Fl.

Cl. CLARINET in Bb

Hn.

C Tpt.

Ney *fp* *pp*

Kmç *fp*

Kan.

Ud.

Perc. BENDIR *f* *mf* *f* LOW TOM soft mallet, dark *mf* *p* *pp* To Glock.

Selim

S. *5* *3* *3*
beau-ti-ful nur - ses with white blou - ses

M-S. *5* *3* *3*
beau-ti-ful nur - ses with white blou - ses

Bar. *5* *3* *3*
beau-ti-ful nur - ses with white blou - ses

Bar. *5* *3* *3*
beau-ti-ful nur - ses with white blou - ses

Emphatically
Ritardando molto

espress.

♩=69 poco più rall...

Vln. 1 *f* *fp* *ppp*

Vln. 2 *f* *fp* *ppp*

Vla. *f* *fp* *ppp* *espress.* *semplicé, sotto voce* *p*

Vc. *f* *f* *mp* *mf* *p* *p*

Db. *f* *arco* *pizz.* *mf* *ppp* *arco*

♩=144 poco piu mosso

♩=72

♩=60 hushed,
only a wisp of sound

♩=69 a tempo

(VEZIROĞLU's entourage stops
downstage, going on with their business)

286

Fl. *mf p > pp* *ppp* *p* *espress.* *mf*

Cl. *mf p > pp* *p* *espress.* *mf* *p*

Hn. *pp* *serenely*

C Tpt. *ppp*

Ney

Kmç *pp* *poco espress.* *f mp < mf* *p* *< mf*

Kan. *f* *espress.* *p* *mf*

Ud *p* *f*

Glock. *GLOCK* *DARBUKA* *mp* *f* *f* *p* *GLOCK*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *SV* *pp* *f* *ppp*

Vln. 2 *SV* *pp* *SV* *ppp* *espress.* *p* *mf p < >* *p*

Vla. *mf p* *ppp* *espress., sost.* *pp* *p < mf p < >* *p*

Vc. *pizz.* *ppp* *espress.* *p* *mf p < >* *p* *< mf*

Db. *pp* *pp* *p < >*

295

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Perc.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

f

mf

f

mf

f

f

f

mf

f

pp

p

p

pizz.

p

MANSUR
espress.

DARBUKA

I want to see Ha - lim Bey__ Ve-zir-oğ- lu!

301

Fl. *espress.* *mf* *pp* *mf p* *p*

Cl. *mp* *f* *pp* *mf p* *p > pp*

Hn. *mp* *ppp*

C Tpt. *mp* *ppp*

Ney *f* *pp* *mf > pp* *poco espress.*

Kmç *f* *pp* *mf > pp* *f mp*

Kan. *f* *pp* *p*

Ud

Perc. **GLOCK** **CROTALES** *p* *mp*

Selim *f* *resolutely* *3* *p* *mp*
i'm a fish-er - man

S.

M-S.

Bar. *mf* *3* *who are you?*

Bar.

Vln. 1 *espress.* *p* *SV* *pp*

Vln. 2 *espress.* *p* *SV* *pp*

Vla. *f* *espress.* *semplicè, sotto voce* *p sub.* *mf p* *SV* *pp*

Vc. *p sub.* *pp* *pizz.* *pp* *arco*

Db. *p sub.* *pp* *pp*

307 N

Fl. *espress.*
p *mf*

Cl. *espress.*
p *mf* *p* *pp*

Hn. *serenely*
pp

C Tpt.

Ney *espress.*
mf *<*

Kmç *mf* *<* *f* *>* *p* *mf* *p* *<* *>*

Kan. *espress.*
p *mf* *mp*

Ud

Glock.

Selim

S.

M-S.

Bar. *f* *3*
Ap -proach Fi-she- man!

Bar. *mf* *5* *3* *f* *3*
it's on-ly a fi-she-man wants to speak with Bey Ap -proach, Fi-she- man!

N

Vln. 1 *mp*

Vln. 2 *espress.*
p *mf* *p* *p* *espress., sost.*

Vla. *p* *mf* *p* *p*

Vc. *espress.*
p *mf* *p* *mf* *p* *p* *pp* *p*

Db. *p*

3/13

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Glock.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

sfz >

espress.

SEA MUSIC crashes over the scene, overwhelming the characters
as Verioglu's body is hit by imaginary bullets

Tempo I
♩ = 76-80

137

317 **O**

Fl. *mf*

Cl. *mf*

Hn. *p* *f*

C Tpt.

Ney

Kmç

Kan. *sim. free gliss over any octave*

Ud

Glock. **CROTALES**

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 **O** Tempo I ♩ = 76-80 *mf* *mf* *f* *mp* *f*

Vln. 2

Vla. *f* *f*

Vc. *mf* *f* *mf* *mf*

Db. *f* *mf*

BASS CLARINET

321

Fl.

Cl.

Hn.

C Tpt.

Ney

Kırık

Kan.

Ud

Glock.

Sitar

S.

M-S.

Bar.

Bar.

Vln. I

Vln. 2

Vla.

Vc.

Db.

ff *p* *mf* *f* *sfz* *p* *pp* *mf* *pp*

[illegible]

324

Fl. *fp* *fp* *f* *fp* *fp*

Cl. *p* *mf*

Hn.

C Tpt.

Ney *f*

Kmç *f*

Kan.

Ud.

Glock.

Selim

S. *emphatically ff* You've____ drowned us

M-S. *emphatically ff* You've____ drowned us

Bar. *emphatically ff* You've____ drowned us

Bar. *emphatically ff* You've____ drowned us

Vln. 1 *mf* *mf*

Vln. 2

Vla. *f*

Vc.

Db. *sfz* *f* *sfz*

325

Fl. *mf*

Cl. *mf*

Hn. *mf*

C Tpt. *mp*

Ney

Kmç

Kan.

Ud

Glock. *mf* *mf*

Selim

S. all in your

M-S. all in your

Bar. all in your

Bar. all in your

Vln. 1 *f*

Vln. 2

Vla.

Vc. *f*

Db. *f* *mp*

[illegible]

327

P

Fl.

Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Ud.

Glock.

Selim

S.

M-S.

Bar.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

p

mf

molto sost.

p

mf

p

mf

sostenuto

f

sostenuto

f

f

f

Sea!

Sea!

Sea!

Sea!

mp

f

pp

mfp

<> f fp

p<> fp

(f fp)

p

mfp

<> f fp

p<> fp

(f fp)

pp

mfp

<> f fp

p<> fp

(f fp)

pp

mfp

<> f fp

p<> fp

(f fp)

sfz

arco

mf

p

f

p

mf

p

f

329

Fl. *mf* *f*

Cl. *mf* *f* *p* *mf*

Hn. *f* *mf*

C Tpt. *p* *mf* *mf*

Ney *f*

Kmç *f*

Kan. *f*

Ud *f*

Glock. *f* GLOCKENSPIEL

S.

M-S.

Bar.

Bar.

Vln. 1 *<f fp>* *<f fp>* *p<> fp* *<f f>* *pp<> mfp* *<f fp>* *p<> fp* *<f fp>*

Vln. 2 *pp<> fp* *<f fp>* *p<> fp* *<f f>* *pp<> mfp* *<f fp>* *p<> fp* *<f fp>*

Vla. *pp<> fp* *<f fp>* *p<> fp* *<f fp>* *pp<> mfp* *<f fp>* *p<> fp* *<f fp>*

Vc. *mp* *f* *mf* *p* *f*

Db. *mp* *f* *mf* *p* *f*

[illegible]



♩ = 92 poco più mosso

336

Fl. *pp* *f* *pp*

Cl. *pp* *f* *f* *pp*

Hn. *pp* *f* *mf* *pp*

C Tpt. *pp* *p* *f* *p*

Ney *pp* *ord.* *SP* *f* *mf*

Kmç *mf* *pp* *f* *mf* *ff* *p* *mf*

Kan. *mf* *pp* *f* *ff* *p* *mf*

Ud. *pp* *f* *ff* *p* *mf*

Vibraphone *pp* *pp* *f* *mf* *ff* *mf* *p* *mp*

Sel. *mf* *ff* *ff* *mf* *p* *mp*

it was - n't her!

S.

M-S.

Bar.

Bar.

Q ♩ = 92 poco più mosso

Vln. 1 *pp* *f* *ff* *pp*

Vln. 2 *pp* *f* *ff* *pp*

Vla. *pp* *(sim)* *f* *ff* *pp*

Vc. *pp* *Sul A, D* *f* *ff* *pp*

Db. *pp* *f* *ff* *pp*

free harmonic gliss on concert A harmonics series

freely gliss from these pitches

free harmonic gliss over whole string sul A

free harmonic gliss over whole string: sul A

341

Fl. *bisbigliando* *p* *pp* *mp* *ff* *pp* *R*

Cl. *p* *pp* *mp* *f*

Hn. *p* *pp* *mp* *mf* *pp* *free harmonic gliss on concert A harmonics series*

C Tpt. *pp* *p* *f* *p* *pp* *senza sord.*

Ney *pp* *pp* *mp* *mf* *pp* *ord.*

Kmc *pp* *p* *pp* *mp* *ff* *mf* *pp*

Kan. *pp* *p* *pp* *mp* *ff* *mf* *pp* *freely gliss from these pitches*

Ud

Vib. *pp* *p* *pp* *mp* *ff* *pp* *pp*

Selim *mf* *ff* *3*

she was-n't the one it could - n't be she is-n't the

S.

M-S.

Bar.

Bar.

Vln. 1 *p* *pp* *mp* *ff* *pp* *R*

Vln. 2 *p* *pp* *mp* *ff* *pp*

Vla. *pp* *mp* *ff* *pp*

Vc. *pp* *p* *pp* *mp* *free harmonic gliss over whole string sul A* *p < mfpp* *pp*

Db. *pp* *mp* *free harmonic gliss over whole string: sul A*

346

[S]

Fl. *mf* *p* *pp* *f*

Cl. *pp* *mf* *p* *pp* *f*

Hn. *mf* *pp* *f*

C Tpt. *pp* *f*

Ney *mf* *p* *pp* *f*

Kmç *mf* *p* *mf* *pp* *f*

Kan. *mf* *p* *mf* *pp* *f*

Ud. *mf* *p* *mf* *pp* *f*

Vib. *mf* *p* *mf* *pp* *f*

Selim *mf* *p* *mf* *pp* *f*

S. *mf* *p* *mf* *pp* *f*

M-S. *mf* *p* *mf* *pp* *f*

Bar. *mf* *p* *mf* *pp* *f*

Bar. *mf* *p* *mf* *pp* *f*

Vln. 1 *mf* *p* *pp* *f*

Vln. 2 *mf* *p* *pp* *f*

Vla. *mf* *p* *pp* *f*

Vc. *mf* *p* *pp* *f*

Db. *pp* *mf* *pp* *f*

one i've been wai - ting for

[S]

(sim) *mf* *p* *pp* *f*

Sul A, D *mf* *p* *pp* *f*

Sul A, D *mf* *p* *pp* *f*

Sul D, A *mf* *p* *pp* *f*

Sul G, D *mf* *p* *pp* *f*

351 **T**

Fl. *ff* *f* *ff* *f* *sf*

Cl. *ff* *f* *sf*

Hn. *ff* *f* *ff* *f* *sf*

C Tpt. *f* *mf* *f* *mf*

Ney *f* *f* *sf*

Kmç *f* *f* *sf*

Kan. *f* *f* *sf*

Ud

Vib. **GLOCK** **VIB** *ff* *ff* **GLOCK** **VIB**

Selim *ff*

S.

M-S.

Bar.

Bar.

Vln. 1 **T** *ff* *f* *ff* *f* *sf*

Vln. 2 *ff* *f* *ff* *f* *sf*

Vla. *ff* *f* *ff* *f* *sf*

Vc. *ff* *f* *ff* *f* *sf*

Db. *ff* *f* *ff*

353

Fl. *sf sfz ff fff*

Cl. *sf sfz ff fff*

Hn. *sf sfz ff fff*

C Tpt. *f ff fff*

Ney *sf sfz fff*

Kmç *sf sfz fff*

Kan. *sf sfz fff*

Ud

Vib. *f sfz fff*

Selim

S.

M-S.

Bar.

Bar.

Vln. 1 *sf sfz fff*

Vln. 2 *sf sfz fff*

Vla. *sf sfz fff*

Vc. *sf sfz fff*

Db. *sfz fff*